

Sets in Order

25¢

WORKSHOP
EDITION



VOL. X NO. 10

OCTOBER, 1958

The Official Magazine of SQUARE DANCING

LULU BRAGHETTA



NEW!

"PUT A RING ON HER FINGER"

LADIES AND GENTLEMEN . . . even though you may have only a *remnant* of romance in your system, you're bound to fall head over heels for this charmer of a singing square dance. To describe it with our usual modesty, it is as—

- ★ Brief as a city hall wedding
- ★ Easy as a summer romance
- ★ Interesting as the new blond across the street
- ★ Exciting as a honeymoon
- ★ Satisfying as a good night kiss

RUTH STILLION, an incurable romanticist, wedded the dance to an old and beloved folk tune. AL BRUNDAGE performed the (calling) rites with great gusto, while THE SUNDOWNERS BAND played sweet music in the chapel.

AND THAT'S NOT ALL . . .

—for the flip side will tickle your fancy with a cutie we titled:

"THE LADIES"

. . . even though the music is the familiar "A-TISKET, A-TASKET". LOU HILDEBRAND (ol' Blue Eyes) contributed the dance for this one and, like most of Lou's fine material, it keeps you busy without wearing you down.

#4470 (45 r.p.m.) with calls.

#4170 (45 r.p.m.) instrumental

Windsor Records
"JUST FOR DANCING"

5530 N. Rosemead Blvd.

Temple City, Calif.



Square Dance Date Book

- Oct. 2-4—L.I. Fed. Square Dance Week-End
Mid-Island Plaza, Hicksville, L.I., N.Y.
- Oct. 3-4—7th Ann. Intermountain Festival
Provo, Utah
- Oct. 4—2nd Ann. Montana Moccasin Hoedown
Shrine Audit., Billings, Mont.
- Oct. 4—Circle & Squares Centennial Square
Dance, Nanaimo, B.C., Canada
- Oct. 4—Springfield Assn. Fall Stompin'
Shrine Mosque, Springfield, Mo.
- Oct. 4—South Central Dist. Festival
Lawton, Okla.
- Oct. 5—5th Ann. Aebleskive Square Dance
Vet. Mem. Bldg., Solvang, Calif.
- Oct. 5—Ellis Twirlers Fall Roundup
Armar Ballroom, Cedar Rapids, Ia.
- Oct. 10-11—4th Atlantic Convention
Sheraton Park Hotel, Washington, D.C.
- Oct. 11—2nd Ann. Mo. Round Dance Festival
Kansas City, Mo.
- Oct. 11—North Central Dist. Festival
Stillwater, Okla.
- Oct. 11-12—7th Ann. Fest. Imp. Valley Assn.
Imperial, Calif.
- Oct. 12—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 17-18—Oil Show Square Dances
Odessa, Texas
- Oct. 18—Tenn. Twirlers 3rd Ann. Guest Caller
Dance, Clearpool Ballroom, Memphis, Tenn.
- Oct. 18—South East Dist. Festival
McAlester, Okla.
- Oct. 24-25—"Fall Bawl"
Rock Eagle State Pk., 70 mi. East of
Atlanta, Ga.
- Oct. 25—North West Dist. Festival
Medicine Lodge, Kansas
- Oct. 31—Guest Caller "Bonus" Dance
Atlanta, Ga.
- Nov. 1—5th Ga. Fed. Southeastern Festival
Murphy H.S. Gym, Atlanta, Ga.
- Nov. 1—No. Dist. Ill. Call. Assn. Festival
W. Chicago H.S., Aurora, Ill.
- Nov. 1—Oklahoma Fed. State Festival
Munic. Audit., Oklahoma City, Okla.
- Nov. 7-8—Heart of Dixie Festival
Anniston, Ga.

(See next page)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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BECKWITH'S

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Nov. 8—3rd Ann. Festival and Workshop
Arena, Richmond, Va.

Nov. 8—Southern Dist. Festival
Ardmore, Okla.

Nov. 8—Boots & Calico Ann. Sadie Hawkins
Dance, Winston, Ore.

Nov. 9—R.D.T.A. Roundance Roundup
Ret. Clerks Union Hall, Buena Park, Calif.

Nov. 14-16—Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.

Nov. 15—South West Dist. Festival
Clinton, Okla.

Nov. 22—4th Ann. Southwest Benefit Festival
New Mem. Audit., Dallas, Texas



Fall is a time of increased activity in all phases of square dancing. Here are the new record releases as sent to us from some of the leading square dance labels:

AQUA—#311 or 45-311 Topeka Polka/Tennessee Waggoner—hoedowns with music by the Westerners. #112 and 45-112 Let the Bells Keep Ringing, calls by Heber Shoemaker—flip is instrumental.

BEL-MAR — Polk County Breakdown / Up Jumped the Devil—hoedowns.

LLOYD 'SHAW — #207-45 Honeymoon and #208-45 Lovers' Waltz—rounds; #209-45 Broken Sixpence (prompted contra) and #210-45 Starry Waltz—a round.

LONGHORN—#125 Back to San Antone, with calls by Red Warrick—flip is instrumental.

MacGREGOR — #822 Casey Jones/Sweetest Gal in Town — singing calls with Jonesy calling. #821 is instrumental. #824 True Blue/Pretty Baby — singing calls with Bob Van Antwerp calling. #823 is instrumental.

OLD TIMER—#8134 Oh, Lonesome Me, with calls by Bill Castner—flip is instrumental.

SETS IN ORDER—#X3106 Strolling Through the Park/Verdell Waltz—round dances.

WINDSOR—#4170 Put a Ring on Her Finger / The Ladies — singing call instrumentals. #4470 Put a Ring on Her Finger / The Ladies, with calls by Al Brundage.



AS I SEE IT

bob osgood

October 1958

WE MUST ADMIT that of all the seasons of the year, autumn is our particular favorite. It may be that we enjoy football, cooler weather, or any of a number of different fall-like activities, but most of all this is square dance weather. Right about now we always start a beginners' class kicking it off with what we call an "exciter" dance and then following it up with a series of lessons over in the hall.

There's nothing so refreshing or so completely rewarding as taking a group of newcomers through their first circle left, swings and promenades, and then having them say: "Golly, I'm not so dumb, after all. I think I'm going to enjoy this square dancing." As the weeks go on this group or glob of people slowly become the Petes, Jacks, Marges and Joans that become square dancing — not just square dancers, and we feel like the mother of some growing child. If only we could always keep them like this, in their first enthusiasm, uncomplicated, hungry for fun, friendly, part of the family. But they grow, become part of the great outside world and we have fun with them this way too. And we wait for the next spring when these same people will bring new beginners for us to enjoy.

As Others See Us

WE WERE CALLED on to do one of our infrequent TV shows the other night as part of a promotional campaign for the opening of the movie "The Big Country." Past experience has taught us that the only way to accept one of these things is to be sure that we

have the last word when it comes to the kind of square dancing we do. For this one we were told to take a half hour and do whatever we wanted. We began the dancing before the show started so that things were in full tilt when the cameras went on and we were right in the middle of another square when the half hour ended. We aimed for variety and simplicity with the kind of patterns that the high camera could feast upon and even a Virginia Reel tossed in for the low camera that went right into the center of things for action. Except for George getting shell-shocked when he saw himself on the picture monitor and forgot that a call we being directed to him, and the dancers just about wearing their feet off dancing on cement, the whole show went off without a hitch. We're sure that some non-square dancing viewers were a bit surprised to find that all square dancing isn't done with a clog-step or with jitterbug-like gymnastics as some TV shows would have them believe.

Overseas Department

IF ALL GOES WELL, schedule wise, Manning and Nita Smith should be in Ankara, Turkey, right about now. They started out in Germany the first week in September, then made a swing through England calling for U.S. Military personnel and a goodly sprinkling of the civilian population. Can't think of a better pair of Square Dance Ambassadors. It hardly seems a year ago since we made our tour. Time has a way of making friendships such as we experienced in Germany, France, North Africa and England, seem even closer because of the bonds of Square Dancing.

Rumor has it that the World's Fair in Brussels may be continued for another year. If that's

the case perhaps the State Department or some private organization will sponsor a group of square dancers. If it does work out let's hope that the representatives are the best possible for our activity. We were mighty fortunate to have the ten squares made up of our square dancers overseas represent us this past summer over the Independence-Day holiday.

The last of the Y Knot Twirlers, an acrobatic square dance team sent to the Fair as a part of the big rodeo fiasco, evidently returned safely to the States. The Government flew them back after the show folded and each dancer must repay the cost of his own fare sometime during the next five years. So far none of them has received a cent for his work.

Hall of Records

WHILE TALKING to Raymond Smith, Joe Urban and Butch Nelson in Colorado this past summer we learned about the record "Got a Match" that quite a few of the folks are finding so novel to call to. Back in California we tried to find a copy. Checked local record stores and three of the larger Square Dance record specialists all without success. We began asking around among the callers — it seemed that there were plenty of copies of the record with a vocal but the correct version just had a bass voice saying "Got a Match," nothing more. No one seemed to be of any help. Finally we gave up the hunt as a bad job. That evidently was the secret. First Don Ward picked up two copies. Then Paul Kermiet from The Lighted Lantern in Colorado sent me one. Two more came from a friend at one of the local radio stations and several miscellaneous copies drifted in from all over the place. Now we have enough of the blooming records to start our own store. Incidentally, now that we've heard the record, we don't like it.

Speaking of records, you might be interested in the giant research job that's going on these days among square dance recording companies.



The first big move was made during last summer when a large percentage of the labels changed over 100% to the small 7 inch 45 rpm's. Other companies had been issuing 78's and 45's on each of their new releases, but this all-out move was a new switch. Behind all this was the fact that the 78 speed has all but disappeared from the current big label recording field. This means that possibly one day before too long manufacturers will stop producing machines that can play 78 rpm and even needles for this speed may become impossible to obtain. Couple that with the fact that several of the square dance record manufacturers have been constantly searching for a more practical type of recording. Specifications call for a compact unbreakable record that is easy to ship and to carry, that will withstand the heavy amount of wear and the dust of the dance floor and one that will have a groove deep enough to hold the needle despite the rhythmic bounce of many a dance hall. What the final result will be, it's hard to say. It may be like Ed Gilmore's Mini-disc, but whatever it is it will be the result of the great deal of dedicated work on the part of the growing square dance record industry.

Breathing and Hearing

TAKE 10 sound experts and give them the same problem of setting up a public address system in a hall and they'll come up with 10 different solutions. The same thing goes for air conditioning experts we found out. Our dance hall at Sets in Order is fairly small, holds maybe 9 squares at the most. But nine squares or even seven or five can use up a powerful amount of fresh air and it gets to be quite a problem, particularly with a warm September, like last month. Whether it's sound or air conditioning the big trick is to find an expert who is also a square dancer and knows a square dancer's problems. You mention square dancing to the non-square dancer and he immediately thinks in terms of ballroom dancing. The sound man will often try only to have his equipment "heard" not necessarily "understood" over the normal sounds of a square dance in action. The air conditioning engineer will plan for the circulation of enough air for a hall full of waltzers which might be enough for only two or three squares doing a fast hash.

Just about the time our hall will be perfectly adjusted for any hot spell along will come the coldest winter in 30 years.

For true Canadian ingenuity the prize goes to a group of dancers not far from Victoria, British Columbia, who, suffering from the heat and having no fans or cooling system of any type, marched the entire group out of the hall in single file. Keeping about four foot intervals between dancers they walked around to the side door and back into the hall, where, they claimed, the air was much cooler. We'd like to see them try that at Rileys' Aqua Barn, built on a barge, anchored on Lake Washington, in Seattle.

Short, Short Drama

GOING into a bank in a strange town not long ago, reader Bud Grass asked to cash a check then discovered that he'd left his wallet and all of his identification back at the square dance camp he was attending. "What's that badge you're wearing?" the teller asked him. "Oh, that's for the Square Dance Institute I'm enrolled in," says our hero. "Well, why didn't you say so? If you're a square dancer that's all the identification I need." Whereupon he cashed Bud's check.

Our Ever Lovin' Public

OH, if our good caller friend, Frank Sellinger from St. Louis had any idea what was going on around Sets in Order these days he probably never would have written the following letter:

I've been one of your subscribers since the third issue, and would have been a charter member had I known about Sets in Order two months earlier.

What surprises me is that through all these years of inflation you haven't raised the price of your wonderful magazine. We all know your cost must have gone up so why not get hep boy and increase the price. If you still want to help your old subscribers why not a special price say for a five year subscription at one time, all others to be at an increased price?

Just want you to know that all square dancers and callers appreciate your efforts to keep square dancing growing. Sincerely.

Well, Frank, sometimes we get hep slowly, but we've sincerely hoped we wouldn't have to go up. What has happened isn't too drastic, however, and you and the rest of the folks can read about it on page 15. (Incidentally, thanks for the kind words.)

Good News Department

LEE HELSEL, who started his square dancing activities with the Los Angeles Parks and Recreation Department has quite an Horatio Alger tale to tell these days. For the past several years Lee has been a busy man as the head of recreational therapy of the



Lee Helsel (left) and Governor Knight.

mental hospitals in California—this in addition to his calling chores at home, on the road, at several camps across the country and, of course, on records. To top it all off, California Governor Goodwin Knight has just appointed Lee to the number one spot in recreation for the state. State Director of Recreation, Lee Helsel, sounds mighty nice.

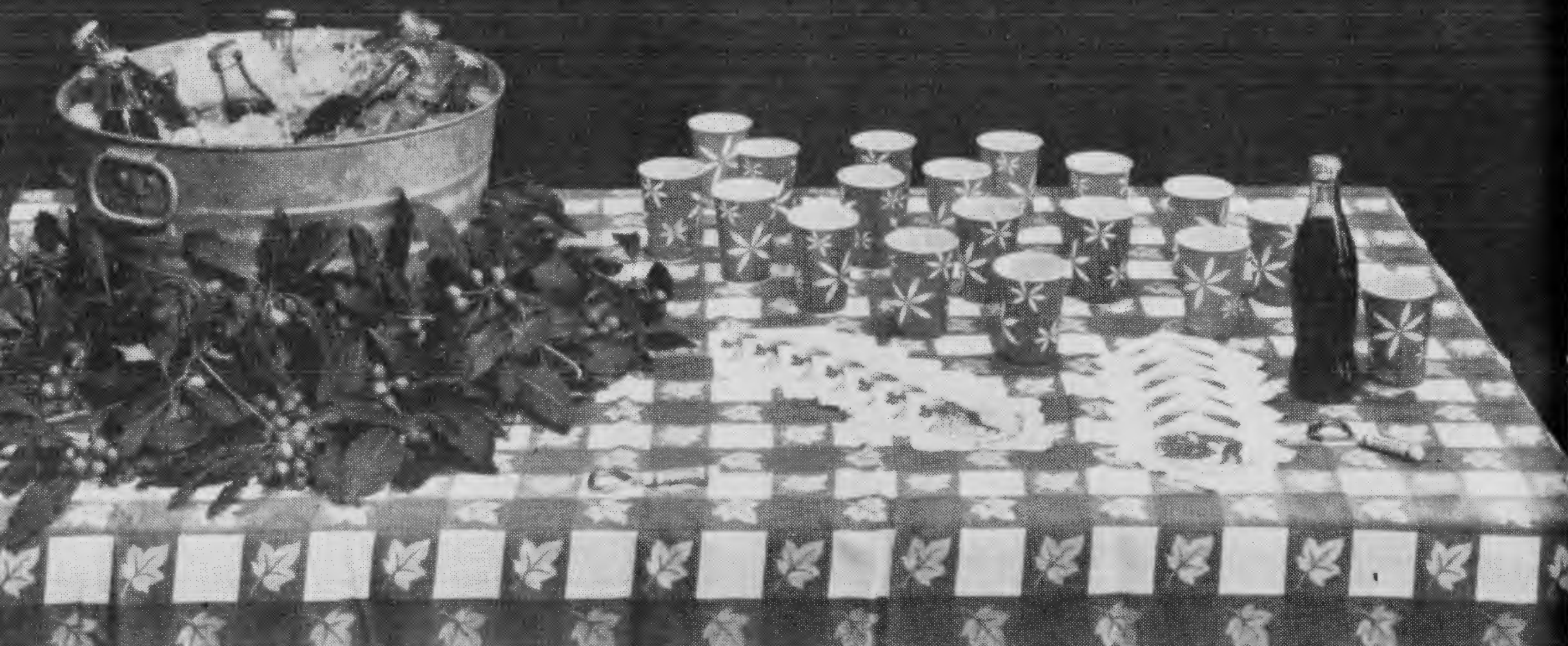
Extra Curricular

DON'T KNOW how many of you get out to see a movie, now that they have talkies, but Cary Grant and Ingrid Bergman's recent "Indiscreet" has one of the funniest dance sequences we've ever seen. The fact that the "Eightsome Reel" isn't exactly an American Square dance, doesn't take a thing away from the viewing pleasure. The dance is done in a square formation and there's an occasional grand right and left that you'll recognize — but apart from that it's just downright amusing.

OUR ANNIVERSARY

Next month marks our 10th Anniversary of Sets in Order. A very special large edition of the magazine will help to celebrate the event. If you know of a few non-subscribers who might enjoy receiving this one copy at no cost, please rush their names and addresses to reach Sets in Order's office no later than October 15th. You'll be doing your square dance friends a service. Especially wanted are names of non-subscribers who hold Club and Association offices and who are looking for new square dance fun ideas.

When You Give a Square Dance Party Put a Little Punch In It



THAT'S RIGHT — put a little delectably chilled, flavorful fruit punch into your next square dance party and see how the dancers will quaff the stuff. Serve it from a regular glass punch bowl in gay-colored paper cups or from frosty aluminum or glass pitchers. The punch table will lend itself well to decorative schemes and the bowl does not need to be a fancy one but can be prettied up by greens or whatever fits in with the season or theme.

Recipes for punch really challenge the inventiveness of the refreshment committee. There are dozens of wonderful combinations, some of which we'll tell you about — and then you might go experimental on your own. Here are some goodies:

PIONEER ORANGE PUNCH

- 1 gallon orange sherbet
- 12 qts. ice cold ginger ale

Break up the sherbet and stir with ginger ale until blended. Most clubs will have to do this in relays. Who's got a big enough bowl? No ice is needed for this simple and delicious combination which will serve, in these quantities, about 100 servings.

PINEAPPLE FROST

- 2 qts. ginger ale
- 2 qts. pineapple juice
- 1 qt. pineapple sherbet

Mix ginger ale and pineapple juice and add softened pineapple sherbet. This will tend to be rather a rich, sweet beverage, so add ice-cubes to be sure it is well-chilled.

DUDES & DOLLS CHERRY PUNCH

- 5 pkgs. cherry Kool Aid
- 5 pkgs. black cherry Kool Aid
- 10 qts. water
- 10 cups sugar

Make up this base in $\frac{1}{2}$ gallon jars and then when ready to serve, add to 1 gallon of it 1 qt. ginger ale and 1 qt. black cherry cola or soda. Add ice.

RASPBERRY WONDER

- 2 qts. raspberry sherbet
- 4 qts. ginger ale

Mix together, saving a little sherbet to decorate the top of the mixture with soft blobs.

COMBO PUNCH

- 3 bottles raspberry Zarex
- 1 lg. can pineapple juice
- 1 lg. can grapefruit juice
- 1 cup lemon juice
- 5 qts. water
- 5 qts. ginger ale
- ice

Mix all of this together and you will have 3 gallons, 2 qts., 1 pt. of savory drink.

GAD-ABOUTS LIME PUNCH

- 2 qts. lime sherbet
- 4 qts. commercial lime drink

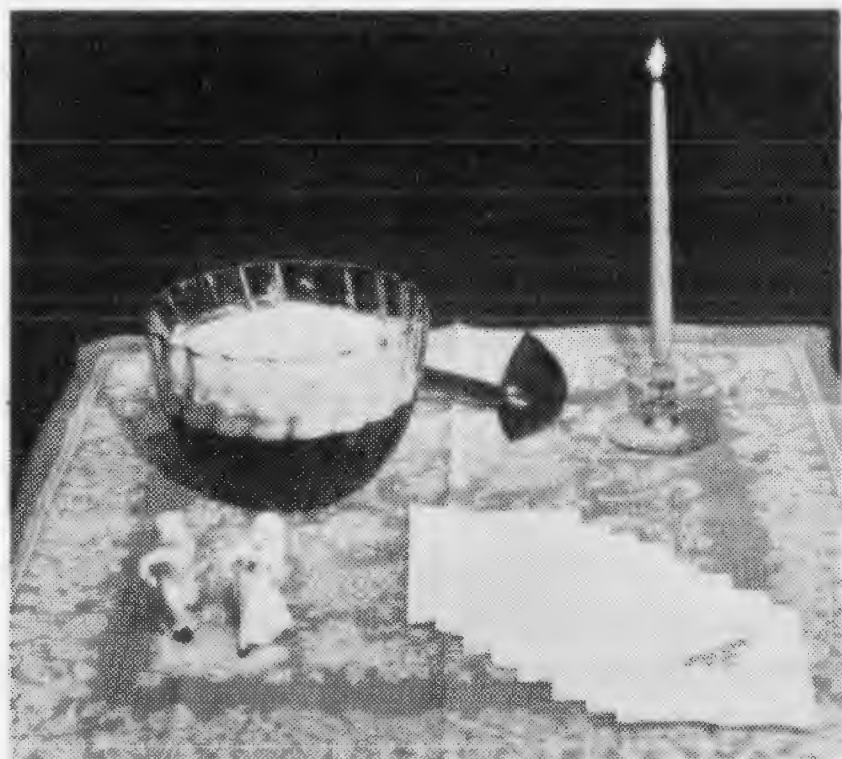
Put sherbet in a bowl and pour lime drink over it. As the sherbet starts to melt the mixture will become frothy and LOOKS cool and refreshing. If larger amount of punch is needed add more ingredients in the same proportions.



From This

BECKY'S BEST

- 2 qts. ginger ale
- 2 qts. grape juice
- 1 qt. boysenberry sherbet



Comes This

Mix ginger ale and grape juice together and add great globs of softened boysenberry sherbet to the top. It will turn foamy and the most heavenly purplish-violet color. Serves about 24 people generously.

So much for the cold drinks. And now that fall is here with that snap in the air which makes one turn up his collar, it might be fun at one of the dances to have a hot drink besides coffee. Try this:

MULLED CIDER

- 1/2 c. brown sugar
- 1/4 tsp. salt
- 2 qts. cider
- 1 tsp. whole allspice
- 1 tsp. whole cloves
- 3 inches stick cinnamon
- Dash nutmeg

Combine brown sugar, salt and cider. Tie spices in small piece of cheesecloth. Add to first mix. Bring slowly to a boil. Simmer covered for 20 minutes. Remove spices. Serve hot with twist of orange peel or cinnamon sticks as muddlers. Makes 10 servings. While cider is always good mulled fresh, it could be done ahead of time, then heated up at the dance. The smell should be enough to HAUNT anyone!

Don't neglect the bottled carbonated drinks now on the market. One company puts out a sparkling grapefruit beverage that can be served chilled and provoke many a request for the recipe.

Coke, the old favorite, can be served in a myriad of interesting ways. For fall decor, stick bottled coke into a shiny galvanized tub filled with ice cubes. This on a red and white checked tablecloth and surrounded with autumn leaves or shaggy fall flowers, makes a most inviting display. Or use a small but sturdy wooden tub in the same way. Pumpkins, corn husks, gourds, apples, etc., would fit in well with the seasonal theme.

Soft drinks of all kinds will add considerable zest to your square dance party. Give 'em a stir with your imagination and your spoon both active — and watch the happy results.

Put a little PUNCH in your party!

Acknowledgments to: Lucille Hyatt, Mrs. John Filo, Curt Chidester and Becky Osgood.

Chuck Jones

NOTE BOOK

DEAR BOB,

Thank you for the inter-office memo — it is gratifying to me to know that my reading public has attained such dimensions—twelve whole people, imagine that! And thank you for pointing out that there is a solid minimum core below which I cannot go: the linotypist of course, the proof-reader, the censor, the editor (do *you* read this column?), the lawyer (nosing around for slander, libel or plagiarism — doesn't anybody trust me?), my mother, Robert Merkeley, Wendell Carleton and Bud Brown (the last three lost election bets to me in 1956). This makes nine I can always depend upon but what about the other three? It is obvious, at least to me, that there must be three other people among the thirty-five or forty thousand who read this magazine that for one reason or another also read this column. If those people will write and tell me who you are I will send you an original photograph of Bob Osgood polishing his socks, autographed by me. If you will send three-seventy (\$3.70) I'll send you a year's subscription to *Sets in Order* absolutely free. If you'll send me \$3700.00 I'll send you a life-time subscription if you'll guarantee not to live to be over a hundred. If you'll send me \$37,000.00 I'll start another magazine — I've always wanted to publish a skunk breeder's manual — call it *Sets in Odor*.



Gallup-Pole Cat Reading
Favorite Magazine

The natives have been in an ugly mood lately. There have been mutterings and thinly veiled threats, the gist of which seem to be: "How come old Jones always picks on round dancing? If he has a boom to lower, why not on square dancing?" Well, I complain about round dancing for exactly the same reason that a baby complains about an open safety pin — that's where I hurt. There are a good many minor irritations in square dancing and I'll get around to a few later but by and large these are to be expected, like blisters in tennis and sore thumbs in bowling.



Baby Commenting
On Open Safety Pin

No, my complaints about round dancing are complaints because I'm in pain and I want some wise and learned expert to suggest a cure. As for square dancing — I just don't hurt.

Let's shift the metaphor, I have a tendency to get tangled in my metaphors, like "If the shoe fits — eat it" or "People who live in glass houses shouldn't count their chickens before they're hatched."

If I were a hostess serving dinner to fifty people and only half of them ate the dessert I'd figure I had chosen the wrong dessert.

If, let's say, ten years ago eighty percent of the couples at a square dance got up to do the "Varsouvianna" or "Waltz of the Bells" or "Valeta" waltz and today only forty percent get up to do "The Marriage of Figaro" mixer or "Two-step for Two Tambourines" then it might follow that we're dancing the wrong dances.

The point is that round dancing is an old an honored partner in the square dance evening. New round dances when they infrequently appeared were taught by the caller and his wife and nearly everybody had the fun of learning and dancing them together. There were few enough so the caller could be reasonably expected to learn most of them. There was a family feeling to the whole thing and a warmth and intimacy that was conducive to a pleasant

atmosphere. Above all, there was almost no such thing as square dancers who could round dance and square dancers who could not.

Now, I am aware that this world of ours is geared for change, that we must all be modern, be ready to accept the new, be eager to embrace the different.

Nobody can be more eager to embrace the different than I am. If I have a characteristic weakness it is a drive — almost amounting to an obsession — to embrace the different. I think this factor more than any other brought me into square dancing. In what other avocation can you embrace twenty-five or thirty different in one evening without getting a fat lip or a moused-up eye?

So I'm all for change when it delivers something valuable. But change for its own sake is a questionable diversion. Adding eight more keys to a piano or an extra string to a violin or another neck to a guitar would not noticeably improve the quality or usefulness of those instruments. I know about the guitar because several years ago Louie Lutz and I made one, only to find that there was an appalling shortage of three armed guitar players.

In square dancing it seems to me that there are too few people with souped-up memory glands. The truth seems to be that if you know a round dance you can do it, if you don't you have a choice; you can frankly admit it and sit it out, or you can be pulled through a humiliating ankle-wrenching ego-shattering talk-through by a well-meaning friend. Whenever I go through this sort of thing I notice that the men on the side-lines eye me with that odd mixture of satisfaction that people get when they see an idiot acting like one, plus the incisive determination never to get caught in a like situation.

If you can square dance adequately, let's say at about the level you can drive a car, you will probably be able to step at random into any square in the United States and with sympathetic square dancers and/or an understanding caller, get through just fine, without humiliation and with love in your heart for your fellow man.

I think that most of the problems in square dancing are social and can be solved by kindness, courtesy — call it "politeness" or just regard for the welfare of others.



Vive Le Difference!

Cardinal Newman once said something like this: "It is almost a definition of a gentleman to say he is one who never consciously inflicts pain." I can think of hardly a problem we have ever encountered in square dancing that could not have been solved by careful interpretation of the meaning of that quotation.

Personally, I do not like to set up squares. As a general rule, I enjoy meeting and dancing with as many people as possible, an exception possibly being a Festival, where two or three times during the evening it is fun to set up a square, so we may enjoy the privilege of dancing with a few old friends we may have not seen during the year, but we do try to observe a few rules. We do not hog a choice section of the floor, repelling all boarders while the square assembles, we usually gather quietly and move onto the floor together. We do not ever — if we can avoid it — muscle an unsuspecting couple out of the square if they do not know that we are filled up. It is usually quite easy for one of our couples, who know each other, to drift unobtrusively back and join another square rather than try to diplomatically explain in a few seconds that "we have nothing against you (the new couple) but we just don't want you in this square." I just cannot believe that any single tip is valuable enough to gamble with another person's feelings.

No one can contend that courtesy is better than discourtesy who hasn't tried both. I've tried both. Courtesy is not only better, it's

easier. For a lazy man like me it's almost mandatory. With courtesy you don't have to explain anything. When I was young and slopping over with energy I was snooty to my friends and impolite to strangers and there were many advantages. But as age creeps up I find that the discourtesy is far too complicated, it just takes too much straightening out. If you're nice to people they're nice right back and it's very soothing and easy and like I say—uncomplicated.

So setting up squares is fine if you can avoid hurting anybody or if you don't mind hurting anybody. Walking away from a girl—leaving her in the center of the floor—is fine too, if she doesn't mind being left in the middle of the floor. Twirling girls in a grand right and left is a gay and ingratiating social grace if you hesitate long enough to ask each girl if she wants to be twirled before you do it. Some do. Letting a visiting caller's wife sit on the sidelines all evening is just grand if you have a club by-law forbidding members the right to dance with caller's wives. Some clubs have, I guess. Snarling at your husband's mistakes is a pleasant attribute particularly if you trippingly laugh away other men's mistakes. (Thank you, Jeri Stave.)

These are a few things I have observed, practised and been victimized by. There are



**Same Wife Discussing Same Mistake Made
By Her Husband and Another Partner**

others and next month or sometime in the immediate future I intend to pin-point some of them but I would like to make this point absolutely clear: I believe square dancing in America and all over the world to be a fine healthy young giant with maybe a slight case of heat rash, nothing that a little oil won't relieve.

On the other hand I believe that round dancing is a bewildered young maiden without much idea of where she wants to go or what she wants to do. She is an extraordinarily pretty young thing overly-admired on one side and overly-castigated on the other. But she's not as popular as she once was and worst of all some people are trying to talk her into breaking up with her long-time sweetheart: Square dancing.

Chuck Jones



The Square Dance Caller in the Recreation Program

*By Bob Van Antwerp
District Supervisor,
Long Beach Recreation Department*

THE PUBLIC recreation program should be listed as one of the foremost supporters in the square dance picture today. Through this type of program in most cities the average non-dancer has been exposed to square dancing.

In the past many people thought of "recreation" as simply athletics. Recreation is, however, a much wider field and square dancing, puppetry, drama, music and crafts are just as much a part of recreation as the more strenuous sports. One reason for including square dancing in this public recreation program is that it is one of the quickest and best ways to acquaint a large group of people with one another and give them leisure time fun. Square dancing under good leadership can provide relaxation, change, physical and mental release and recuperation. On the practical side, it can

be included in a recreation program at no expense to the taxpayer as it can be a self-supporting activity.

Caller's Requirements

Each season we find more and more recreation departments around the country are including square dancing in their programs. Their success depends mainly on the leadership and on adequacy of facilities. This growth in square dance interest has created a need for many new callers who had to be trained through a series of square dance in-service education sessions. Those selected to take the course must not have "the dollar sign" as their primary interest in the course, but rather these callers-to-be had to:

(1) have a genuine desire to work with all kinds of people in offering them a good time during a teaching experience;

(2) realize that their services would reap small monetary gains;

(3) have the ability to sell square dancing and hold the group after conclusion of the lessons;

(4) not forget that it is through recreation they are reaching the people and offering active fun to replace the passive home TV circuit.

This type of leadership is what we expect of our callers in the Long Beach Recreation Department.

One Night Stands

To delve further into the job of the recreation department caller, accepting one night stands is important. As most of you know, the recreation department is usually one of the first places the P.T.A.s, service clubs, church groups, sororities, etc. will call for assistance in this activity. We feel it is necessary to take these jobs to keep the interest high in the community. This experience is a gold mine in reaching anywhere from 20 to 1000 dancers of unknown ability, selling them on the enjoyment of square dancing and giving them the desire to experiment, to try again, and to look forward to the fun of square dancing.

In addition there are other opportunities presented to the square dance caller to give short talks and speeches to groups about recreation activities in his city (this is the time he can sell his first love to the public). He may act as master of ceremony, present exhibitions for schools, instruct playground directors so that

they in turn may teach square dancing on the playground, lead community singing, and direct a sports program in conjunction with a dance. A caller may go from judging a pet show to instructing a quadrille during the same afternoon. These all fall to the lot of the square dance caller.

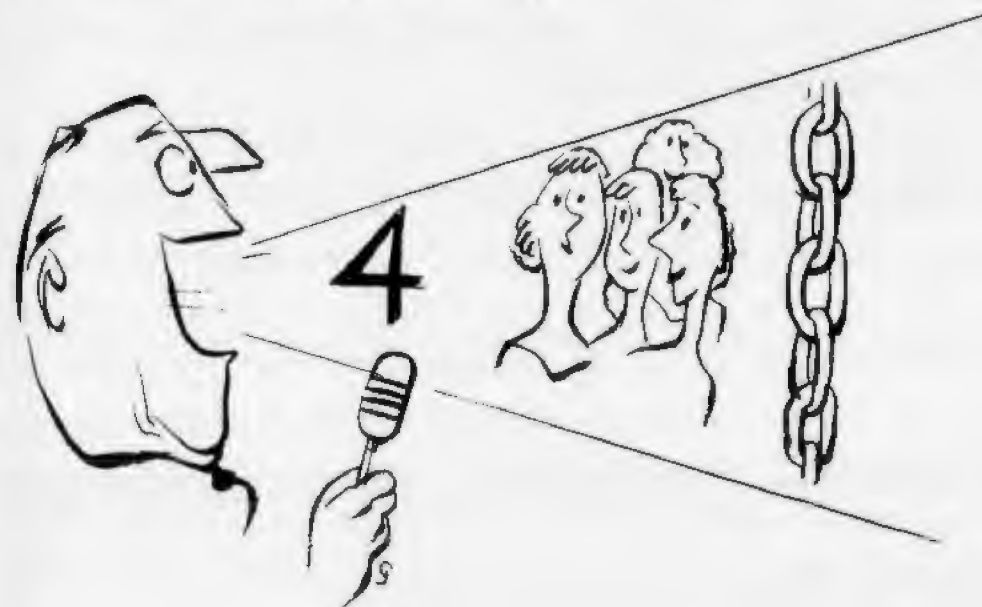
Caller's Course

A breakdown of the in-service education for square dance callers as given in the Long Beach Recreation Department is as follows:

(1) Stage appearance; (2) Enunciation; (3) Equipment; (4) Timing and Rhythm; (5) Selecting material and dances; (6) One night stands; (7) Material to offer during short talks and speeches; (8) Master of Ceremony jobs; (9) The caller and his square dance class; (10) The hall; (11) Microphone techniques; (12) Use of live music and recordings; (13) The Callers Code [from the Square Dance Callers Association of Southern California]; (14) Phrasing; (15) Round dances and circle mixers; (16) Pitch; (17) Command and important techniques in highlighting the command; (18) Clarity; (19) Programming; (20) What is expected of you as a public servant in the public eye; and, (21) Your personality.

True Value

In closing, I would like to say that I feel it a privilege to be on the stage in the public eye as a Recreation Department caller and if I had it all to do again, it would be the same path. There is nothing more exciting to a caller than to look back on the years he has served as a caller and have someone approach him and say, "Hello, Bob, do you remember me? I went through your Recreation Department class about 5 years ago and I'm still dancing." To me, this is worth all the long hours, nights away from home, many short nights when the dawn came so early, and numerous sore throats encountered along the way.



The SQUARE OF THE MONTH

EVEN HIS NAME SWINGS. And when Frankie gets back of the mike and lets go, he swings the crowd right along with his electric and challenging calling.

Frankie started square dancing in a Santa Monica church in 1947. He joined the West Los Angeles Sashayers Club in 1948 and this led him to be interested in doing some calling himself. He went to a Caller's Class presided over by Bob Osgood and launched into his calling career in 1949. He and taw, Doris, formed his first club, Dudes and Dolls, which eventually was turned over to the dancers to run. This club is still going strong, and Frankie is still the caller — two excellent recommendations for both Frankie's organizing and his calling abilities.

Currently Vice President of the Sets Out of Order Callers' Group, Frankie is also a member of the Southern California Callers' Assn. and the Northern California Callers' Assn. He attends a round dance group twice a month to keep up on the rounds as he feels they play an important part in a square dance evening. He gives a lot of credit for his continued and growing success to the advice and coaching of the late Jim York, without whom this would not have been possible.

Frankie feels that a caller's first duty is to see that his dancers have a good time, and that a caller should do only those dances which are best suited to his particular style of calling. It is his conviction that thereby the dancers are assured of a smooth and easy-to-follow dance. He poetizes, "Something old, something new, keeps the dancers from feeling blue"! And keeps the dancers, too, he says.



Frankie Frankeberger, Los Angeles, Calif.

TIMES SQUARE

By Bill Hansen, West Covina, California

**One and three make a right hand star
Go once around from where you are
Let's turn your corner for an Arkie star
And the heads back up in a right hand star
Stop the star, gents turn around
You right and left thru with the couple you've found**

**Same two then circle up four
Head gents break make lines of four
Forward eight and back to the bar
The center two make a left hand star
Go once around from where you are
Same corner right for an Arkie star
Now sides back up in a left hand star
Stop the star, gents turn around
Box the gnat with the couple you've found
Right and left thru the other way back
Go square thru that same two
Four hands round and count 'em too
All turn back, left allemande.**

Dear Subscribers:

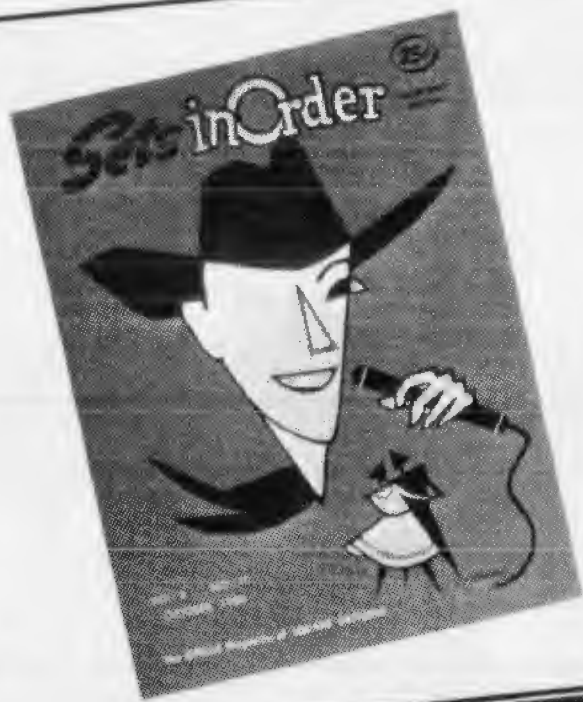
AS ANNOUNCED LAST MONTH, the constant rise in costs and postage make it necessary for us to reluctantly raise the subscription rates to *Sets in Order*. Starting with our anniversary November issue, all subscriptions will cost \$3.70 per year (for 12 issues). Along with the raise in prices will be a "new look" in square dance magazines — added pages, special features, and items of interest to folks in every phase of the square dancing activity. For the balance of this month, square dancers will have the opportunity to subscribe for as long as they wish at the old (\$2.50 per year) rate. Just think, by renewing now you'll be saving \$1.20 every year. (If you were to renew your own subscription for the next 5 years, you'd be saving \$6.00.)

Here's an opportunity to give your square dance friends a Christmas present they'll remember for a long time. Unless otherwise marked, gift subscriptions will start with the January issue, and recipients will receive a special greeting card with giver's name.

Make October the month to take advantage of *Sets in Order*'s special Premium Plan. While the low \$2.50 rates are still in effect, your club can win one of many valuable prizes at no cost. This includes badges for all members of your club, a 50-cup coffee maker, or any of a great number of fabulous gifts. (More about that on pages 52-53.)

See the special postage paid envelope inserted between pages of this issue, and use it to send in your subscription and those gift subscriptions prior to the deadline of October 31st.

Sets in Order

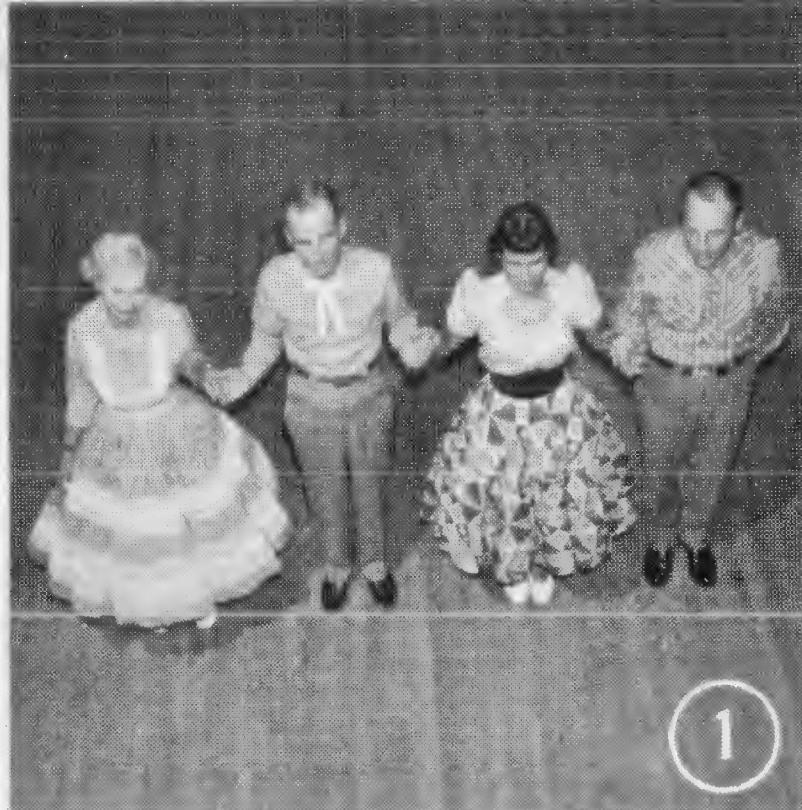


ON THE COVER

Our stylized caller who adorns the front of this issue of *Sets in Order* is not exactly a Halloween pumpkin, but the black and orange lends a bit to the illusion. Lulu Braghetta is again our artist.

Next month we herald the 10th Anniversary of *Sets in Order* with a special cover by Chuck Jones. Be sure and watch for it.

STYLE SERIES: LINES DIVIDE (BROKEN H)



A NEWCOMER to the ranks of Square Dance movements is this Divide the Line, concocted by Bill Hansen of West Covina, California. "From a line consisting of an even

number of persons (1), each person individually turns his back toward the center of the line (2) to face the nearest end of that line (3). The square dance called the Broken H, writ-



side couples do a right and left through along the line (8). After turning their girls (9) they pass through back along the line (10) and when they get to the end they both turn right

so that the side men are following their partners, single file (11). The line divides (12) and the center couples follow immediately behind the other couple in single file (13).





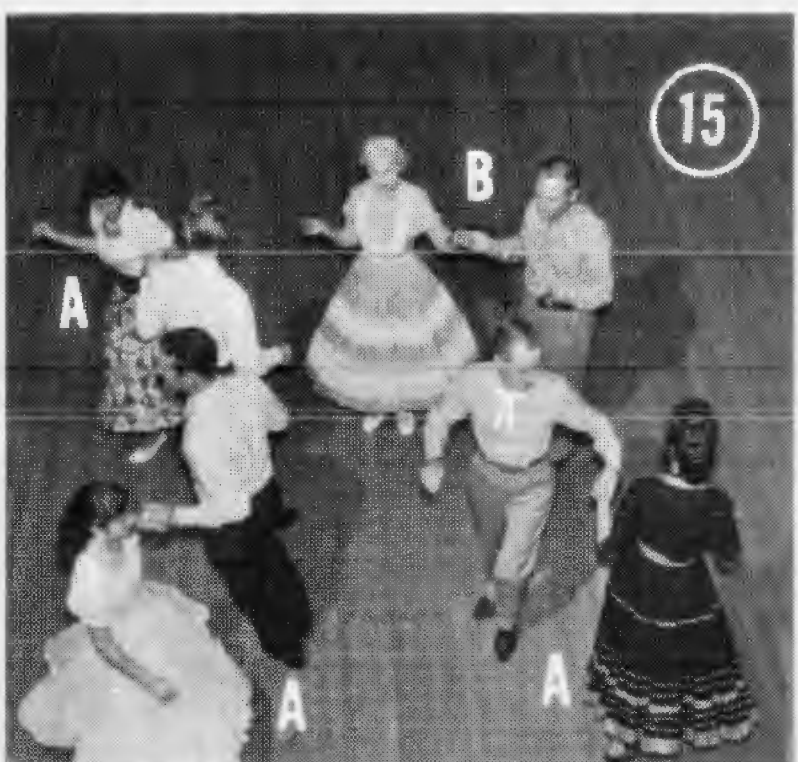
ten by Dan and Madeline Allen of Larkspur, California, is one of a number of dances incorporating this figure. (See SIO July, 1958 for a full write-up) In a square the head two

ladies chain to the right (4) and couple one goes down the center (5), splits the opposite couple (6) to stand in a line of four. The four go to the center of the square (7) and the



Changing to a circle (14) three of the couples, marked with "A's" (15) do a left allemande and the other couple, marked "B" (16) does a rollaway with a half sashay. Then all do a

right and left grand. (17). The Broken H is just one of a family that started many years ago with the simple "Forward Six, Fall Back Eight," "The Lazy H," and others.



LITTLE SPANISH RESTAURANT

By Gaylard Tannant, Phoenix, Arizona

Record: Dash 2505, flip with Al Brownlee calling.

Well allemande left your corner girl and do-sa-do your pet
Now one and three (two & four) square thru, right, left, right, and a left
Dive thru and square thru, three-quarters round you go
Allemande left your corner, do-sa-do your own
Swing the lady go once around and you promenade her home
***Side by side, go hand in hand, you shuffle round the floor**
Swing her once and balance out, there's sure to be some more

FIGURE

One and three (two and four) go forward and back, forward again, square thru
It's right and a left and a right and a left, with outsides right and left thru
Turn 'em now and dive thru, pass thru where you are
Split those two, go round one and into the middle you star
Star by the right in the center, just once and a half you roam
Box the flea with the corner girl and you promenade her home
Each time I hear the square dance beat and listen to the call
Go hand in hand, side by side, promenade the hall.

SEQUENCE OF DANCE: Intro (1 and 3), 2 changes of pattern (1 and 3), Break 2 and 4), 2 changes of pattern (2 and 4), Ending (1 and 3). For ending substitute these lines:

***Each time I hear the rhumba beat, I know it's time to go**
To the little Spanish restaurant — way down in Mexico

FAREWELL, SO-LONG, GOODBYE

By Lee Helsel, Sacramento, Calif.

Record: SIO X1105 B — with calls by Lee Helsel, SIO X2108 B — instrumental
INTRODUCTION, BREAK, ENDING

Walk all around your corner gal, see saw around your little pal
You all join hands and form a ring, and circle eight around
You travel once around the hall and when you're home hear the call
Turn to the corner allemande turn a right hand round your own
Gents star left in the middle once around you roam
Take your partner, arm around, star promenade her home
This gal with you she isn't shy, she'll smile and give you the big eye
But soon she'll be with another guy, Farewell, So-long, Goodby

FIGURE

Head two ladies chain across, turn 'em twice and don't get lost
Head two couples lead to the right, circle half and then
Dive thru, pass thru, right and left thru the outside two
Whirlaway a half sashay and box the gnat across
Same girl left allemande, walk right by your own
Swing and twirl the right hand girl and promenade her home
You promenade this little Sue, take her home and swing her too
And hope that she won't say to you, Farewell, So-Long, Goodby

SEQUENCE: Intro—Figure heads twice—Break—Figure sides twice—Ending



The SQUAREDANCE PICTURE

Interchange. Maurice Costello, left, director of Lincoln, Nebraska's 19th Annual Square Dance Festival, invites Mayor Will F. Nicholson and Polly Nicholas, representing the Denver, Colorado, Square Dancers, to help celebrate Lincoln's Centennial on May 9, 1959, shortly before Denver hosts the 8th "National."

Photo by Robert W. Schott

Practicing for their part in a Harrisburg, Pa., Festival are, from left: the Lester Bortners, Ed Kramers, Jim McCollums and Frank Yeiders. Caller is Glenn Shanafelt.



Lads and Plaids of Forest Grove, Oregon, form their lines for the Grand March at their First Annual Gay 90's Jamboree in the Union High School Gym. The event was so successful it is bound to be repeated. Note the bowlers on some of the gents!

Photo by Grove Studio



ARIZONA METEOR--

MIKE MICHELE

AN ACTIVITY as colorful as square dancing seems either to attract or develop colorful personalities. Bearing pyrotechnic testimony to this is Mike Michele, the Phoenix fireball. Mike is one of those people who is going 100 miles an hour most of the time and when he turned his attention to square dancing back in 1949 he started making the allemandes fly along with him.

This year Mike is devoting 7 days and 5 nights a week to clubs, classes, square dance mail order business and selling western clothes to square dancers. The remaining 2 nights of the week Mike has a modern and old time ballroom dance club. He is a vocalist with the orchestra and keeps continuous look-out for future square dancers!

He Builds the Barn

This constant contact with dancing and dancers keeps Mike at a high pitch of enthusiasm for the entire activity — a good thing, since he has built and is paying for a square dance "Barn." The Barn is a dream come true. Mike thought the dancers in Phoenix deserved real good facilities in which to exercise their square dance hobby and he wanted to see that they had the finest building it was in his power to design and plan for them. He knows now, after one year of operating the Barn, that he was right in feeling that the *pleasure* this building would give the dancers would more than make up for stringent finances.

Capacity of the Barn is 36 squares — on a cold winter night. Besides a complete Western Store and Record Shop the Barn has a comfortable lounge, a convenient kitchen and snack bar and rest room facilities in addition to the 50' x 100' dance floor. It's refrigerated and acoustics and floor are as nearly perfect as possible.

Teaching Keeps Him Busy

Mike and his dream-Barn are almost inseparable in his own thought but we will switch to Mike himself now and what he was up to b-B (before Barn, of course). His first square dance classes began in 1954. At the beginning they were small but they have in-

creased steadily in size. In the fall of 1956 Mike started his first round dance classes with a goal of breaking down the dances so that they would appeal to many more people than had ever round danced before. Mike's "12-21" Roundance Club has a very large membership and attendance.

With all the teaching, Mike has still found time to write 5 round dances and write and record 24 singing calls on his own label, Western Jubilee. The best-known of these are Tennessee Polka Square, Caribbean, Louisiana Swing and Square Thru Polka.

The records are another offshoot of Mike's incredibly ebullient scheme of living. By 1953 Western Jubilee Record Co. had become well-established and Mike figured he might as well be selling other people's records, too, so he started Master Record Service, a mail order and local retail business — handling most labels and dance accessories.

An Organizer

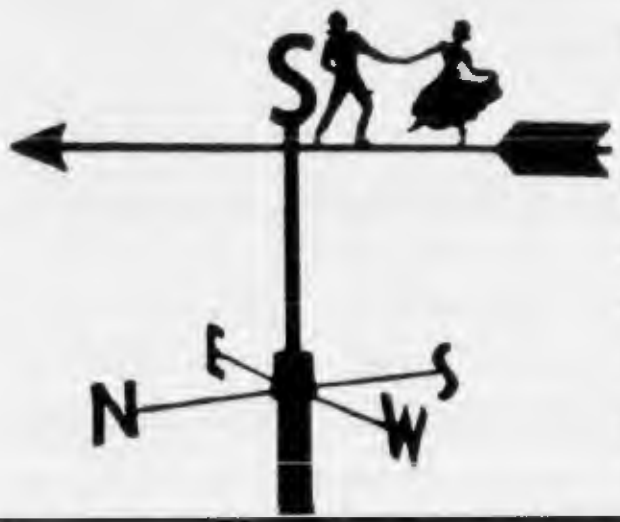
Mike has had his busy finger in organization, as well. In the earlier days of Phoenix square dancing he was club president for two clubs. After serving as counselor, he was elected Secretary-Treasurer and then President of the Valley of the Sun Square Dance Organization. He then served on their Board of Directors. He is also a charter member of the Arizona Federation of Callers and Instructors, which workshops new calls, etc. Mike is a member of the Arizona Round Dance Association, which statewide group meets once a month at the Barn to try out the new rounds.

Mike has done some touring to call and M.C. in other areas, but he feels that his future lies in the terrific potential that is Phoenix. People are moving there from all over the country. Most of them don't know anyone when they arrive. The Barn serves as a meeting place for these newcomers, introduces them to Arizona square dancing and new friendships.

And a Family Man

As a devoted family man, Mike enjoys a good life with his two daughters, 9 and 11, and his charming wife, Mignon. "I even get to dance with her now and then," beams Mike proudly.

Dancing, dancing and more dancing have occupied nine years of Mike Michele's thinking and he hasn't stopped yet. Phoenix is certainly the livelier for his presence there.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Michigan

About 2 years ago there was 1 club meeting once a month in Benzie County, in the N.W. Lower Peninsula, and now there are several. Kountry Kuzins meets twice a month and has an active membership of 35 couples. The newest club is the Squarenaders of Bear Lake, with about 30 couples. Both clubs have Russ and Jean Rosa as callers. Summer finds many vacationers joining the local dancers.

—Jeannette Mix

Dancers from all over the state attended the Hayseeder's Hoedown at the Oddfellows' Hall in Clare on August 9. This was the first such venture for this area and included the summer visitors. Featured callers were Phyllis Pearson, Harrison; John Jerema, Saginaw; and Lew Drake, Midland.

—Phyllis Pearson

Saskatchewan, Canada

The Moose Jaw Circle Two Club sponsored a big square dance at the Armouries on Sept. 20, with proceeds going to the Civic Center Building Fund. The featured caller was Bill Savage from Lethbridge, Alberta. A special project was made of installing and testing the sound equipment in the Armouries, to be assured of the best possible operation. Red Steubel and the Diamond Ranch Boys were in attendance.

—Cec. Kindred

The Hazy Hustlers' Annual Lawn Dance at Keith Arnatt's farm near Stockholm was well-attended. Earle Park was the caller and under the star-filled Canadian night sky called, "I Saw Your Face in the Moon," appropriately enough. Some of last year's spectators were this year's dancers, having become so intrigued with the whole idea that they went home bound to learn square dancing.

The lawn dance is exactly that — dancing on the lawn, and Grace Yaholnitsky, who, with

husband Dick, teaches round dancing in the area, likened it to dancing on "cool velvet." The big farm house veranda became a spectators' gallery. There were dancers from Yorkton, Saltcoats, Bredenbury, Churchbridge, Du-hue, Stockholm and Esterhazy.

—Mina Millham

Missouri

The Association of Square Dance Clubs of Springfield in sponsoring a Fall Stompin' at the Shrine Mosque on October 4. Out-of-state Guest Callers will be Glynn Byrns and Richard Dick, Ark., Willie Harlan and Guy Gentry, Okla., Harold Mainor, Ill., and Paul Tinsley, Iowa. Rosie Coon, Willie Harlan and Don Officer will bring exhibition groups.

On October 4, from 8 to 10 A.M. there will be a meeting of delegates from all the Missouri associations to discuss future State Conventions and the possible site of the 1959 event.

—Lee Gozia

California

San Diego hosted the Council of California Associations on August 16 in Balboa Park with probably the largest such gathering yet, about 125 persons being present. Gene Williams, president of the hosting San Diego Assn., was in charge. All of the member associations were represented except for Northern Calif. and United of Bakersfield. Ray and Floss Worrell of Santa Clara Valley Assn. were present and made application to join the council.

Subjects under discussion, some heatedly, concerned: incorporation of the Council; a State Square Dance Week; the 1959 State Convention to be held in Sacramento; methods of conducting Council Meetings and a report from the National Convention. It was agreed that Californians should try to congregate in a specified hotel in Denver for the 8th National Convention next May 28-30. The next Council



ROUND THE OUTSIDE RING

Meeting will be hosted by Sacramento in November.

A-Square-D's District #1, bursting its membership in the San Fernando Valley, is shifting into high gear under the direction of the Bill Bergstroms, new directors. First on the fall agenda was a get-acquainted pot-luck dance for club presidents and A-Square-D delegates on Sept. 28 at Van Nuys IOOF Hall. Another first for the Valley group was the graduation of a beginners' class with the Don Shiffers, outgoing directors, presenting 112 diplomas.

—Betty Gray

Vacation time did not slow down the Red Ribbon Squares of Beverly Hills. They started off the month of August by attending Fiesta La Ballona and won 8 pounds of coffee for having the largest club attendance. On August 12 they joined the Swinging Saints and families for a Beach Party at Playa Del Rey. Bob Bevan is club caller.

—Lois Barden

Annetta Duck gave another of her famous parties at the Officers' Club at Terminal Island, Long Beach. Annetta is getting to be known as the Elsa Maxwell of square dance circles! The caller was "Brownie" Brown, a perennial favorite.

Californians and guests may well tab November 14-16 as important square dance dates on their calendars, when San Diego Assn. presents its 8th Annual Fiesta de la Cuadrilla at Balboa Park. Dancing is only 50c per person per day and you can register with Cecil Wiltse, 5081 - 35th St., San Diego 16. Those who've been before know what fun's to be had.

New York

The Circle Square Dance Club will resume its activities the first Friday of October and will meet thereafter every 1st, 3rd and 5th Friday at McBurney YMCA, New York City.

—Sam Stewart

On September 20 Bart Haigh called for the First '58 Fall Festival at Village Green, Long Island. The sponsor for this affair, at which

most Long Island dance clubs were represented, was a local bank of Valley Stream.

—Bart Haigh

The Long Island Federation of Square Dancers will sponsor a week-end of square dancing Oct. 2-4 in conjunction with the 3rd anniversary of the Mid-Island Plaza, Hicksville, L.I. There will be sessions each evening and Saturday afternoon, admission FREE. Club level dance exhibitions will be given and stores in the area will offer style exhibits. Sessions will be open to the public and will include instruction as well as dance participation. Federation callers taking part will be: Hal Rice, Bill Goddard, Carl Haderer, Bill Kattke, Frank Konopasek and Dick Jones.

—David Blauston

The Shirts 'n' Skirts of the Binghamton area will kick off their 5th year of square dancing in new quarters at the Binghamton YMCA. Art Cook will continue as regular club caller. In the past the club has had such guest callers as Chip Hendrickson, Bruce Johnson, Jonesy, Howard Hogue and Marty Winters. Dick Leger and Jim Brower are booked, also.

—Mrs. Betty Walker

Alberta, Canada

Dancing in Calgary is curtailed during the summer months but started up again in September. Last spring a Freshman Frolic for beginners was held and drew 65 squares. Callers operating at full tilt in the area are Don Martin, Doug Anderson, Booth Card, Jack Stewart, and Orville Martin.

Virginia

Double Stars Club, Chuck Donahue calling, started their fall season on Sept. 3 and dance each 1st and 3rd Wednesday at Woodlawn Elementary School 6 miles south of Alexandria. Club prexies are Hilda and Jack Pratte. Chuck also calls for Flintlock Squares which meet at Flint Hill School between Oakton and Vienna and 2nd and 4th Wednesdays.

Johnny Barbour from California will call for the Double Stars at a special dance on October 22. Call Jack Pratte at SO 8-7866 for further information on this dance.

—Chuck Donahue

The Third Richmond Square Dance Festival and Workshop is slated for November 8 at the



ROUND THE OUTSIDE RING

Arena in Richmond, M.C. will be Lou Hildebrand of Hyattsville, Md. and guest callers will be from Maryland, D.C., Virginia and North Carolina. Contact Don Goins, 1747 Charles St., Richmond for more details.

—Frank Prewoznik

In December 1956 Don and Martha Robinson moved from West Glacier, Montana, to Roanoke. The first thing they did, of course, after the glassware was unpacked, was to look for some square dancing. They found nothing of the "western" type, only the Appalachian Circle dances which were simple and fun but not what they were seeking.

Experimentally, the Robinsons started some classes at the WYCA and they proved successful. A budding and enthusiastic group is under way. Don also called for a group of hiking representatives at a Trail Conference at Mountain Lake and received acclaim for his work.

—Don Robinson

British Columbia, Canada

The B.C. Centennial Salute to the Sockeye Square Dance Jamboree (wow!) will be held at Salmon Arm, B.C., on October 11. Sponsored by the communities adjacent to the Shuswap Lakes, the celebration honors the largest Sockeye Salmon run in the world. This is the year of the big run, which occurs every 4 years, when the fish make their trek from the ocean to their spawning grounds in the Adams River. An estimated 10,000 people a day will view this amazing sight when millions of the salmon will go up the Fraser River.

The 5th Annual Penticton Jamboree drew about 140 squares of dancers from Canada, Washington, Oregon and California. Jim Lindsay, Edmonton, Alberta; and Les Boyer from Washington, were M.C.'s.

—Les Boyer

Oregon

The 2nd Annual Oregon State Festival, sponsored by the Oregon Federation in Springfield last July is now a happy memory to nearly 3000 dancers who attended. Emerald Empire Council, hosting, did a beautiful job of it. The

Portland Area Council bid for the 1959 Festival and was accepted.

The regular Federation meeting was held at Salem in September.

Boots & Calico Club of Winston has as officers: Howard Teague, Keith Christopherson, Bill Brown and Elsie Downs.

—Elsie Downs

The Stan Whites of Portland heralded the arrival of their latest "caller" with an announcement modeled after a page from Sets in Order, with complete statistics on William Thomas White, who came last June 10. "What he lacks in technique, he sure as heck makes up in volume," says the proud papa.

—Stan White

Georgia

Fall brings several dance-events to the Atlanta area. On October 24-25 the folks will attend the "Fall Bawl" at Rock Eagle State Park, 70 miles east of Atlanta, Ga. Jamie Newton, Jack Morris, Gus Bryant, Jimmy Strickland, Ruy Camp and Paul Jeans are in charge.

On October 31, the eve of the Southeastern Festival, Nathan Hale will be the guest of the Georgia Federation of Square Dancers. He will call the "Bonus" Dance.

On November 1, Murphy High Gym in Atlanta will be the scene of the 5th Southeastern Festival. Fontana Ramblers will play the music. Festivities begin at 9 A.M. with informal squares, followed by a clinic on Round Dancing with Tom and Lib Hubbard. Squares will highlight the P.M. session with the Grand Ball in the evening. Paul Pate in General Chairman of the Festival.



Meet 11-year-old caller Glen Miller of Fort William, Ontario (circled) and the young dancers who appear with him on local T.V. shows and for community events. Glen is noted for the way he ties into "Marianne" and gets all toes to tapping.

A RE-APPRAISAL OF SQUARE DANCE TEACHING MATERIAL

By Tom Mullen, Houston, Texas

WITH THE CONSTANT advent of new fundamental movements, square dance teachers everywhere are bemoaning the additional time necessary to develop seasoned dancers.

Twelve years ago, a class of adults could be taught all they needed to venture out into the square dance world in about 6 lessons. Eight years ago, 10 or 12 lessons were needed. Three years ago, 30 lessons. Today — who knows? And what of the future? Since starting this article, "Divide the Line or Lines Divide" has been adopted as a new fundamental.

The basic principle of teaching fundamentals, followed by dances using them, still holds. But, is there any method by which we can advance our classes faster?

Method of Research

This may help. The writer recently selected, at random, 100 dances that had appeared in print during the past six months and listed each movement appearing therein, also noting the number of times each was used. About 1600 were counted. The idea was to determine the present frequency of the use of certain fundamentals, with the view of deciding which to teach first and thereafter stress. The following were the ten most used, in this order: Swing, Allemande Left, Right & Left Grand, Promenade (Couple), Line of Four, Pass Thru, Right & Left Thru, Box the Gnat, Square Thru, Rings.

These were followed by: Cross Trail (or Trail Thru), Dixie Chain, Ladies Chain, Inside Out, Outside Under, Do Sa Do, Face a Direction, Turn Alone, Around One (or Two), Split a Couple, California Twirl, Wheel Around, Bend the Line, Ends Turn In (or Out), Four Men Star (or Ladies), Both Turn Right (or Left).

Used, but less frequently: Allemande Thar, Wrong Ways, Don't Slow Down, Roll Out (Back Track), Double Pass Thru, Line of Three, Box the Flea, Sides Divide, Divide the Line (new).

Seemingly declining in use: Susie Q, Star Promenade, Throw in the Clutch, Dixie Loop, Do-Paso (Texas Do-Si-Do), Split the Corner,

One Face Two and Three Face Four, Ocean Wave, Four Couples Right & Left Thru.

Other Movements

Not set out above are approximately 30 other movements which were noted as used only once or twice. However, the teacher is always faced with the problem of either touching on such fringe movements or ignoring them altogether. What to do? Show them once and hope they sink in or ignore them and later be politely informed that you failed in your teaching job?

The above-listed movements readily indicate that more and more of our dancing is by the individual, as such, and less by couples. Formerly we told our classes that the call was directed to the man. Now, many still are, but many are directed to the individual, man or lady. No longer can the ladies expect to follow the lead of their partners. At least one third of the presently popular movements require individual response. Furthermore, many dances work the individuals from unnatural positions such as after a half sashay, or by working men with men and ladies with ladies.

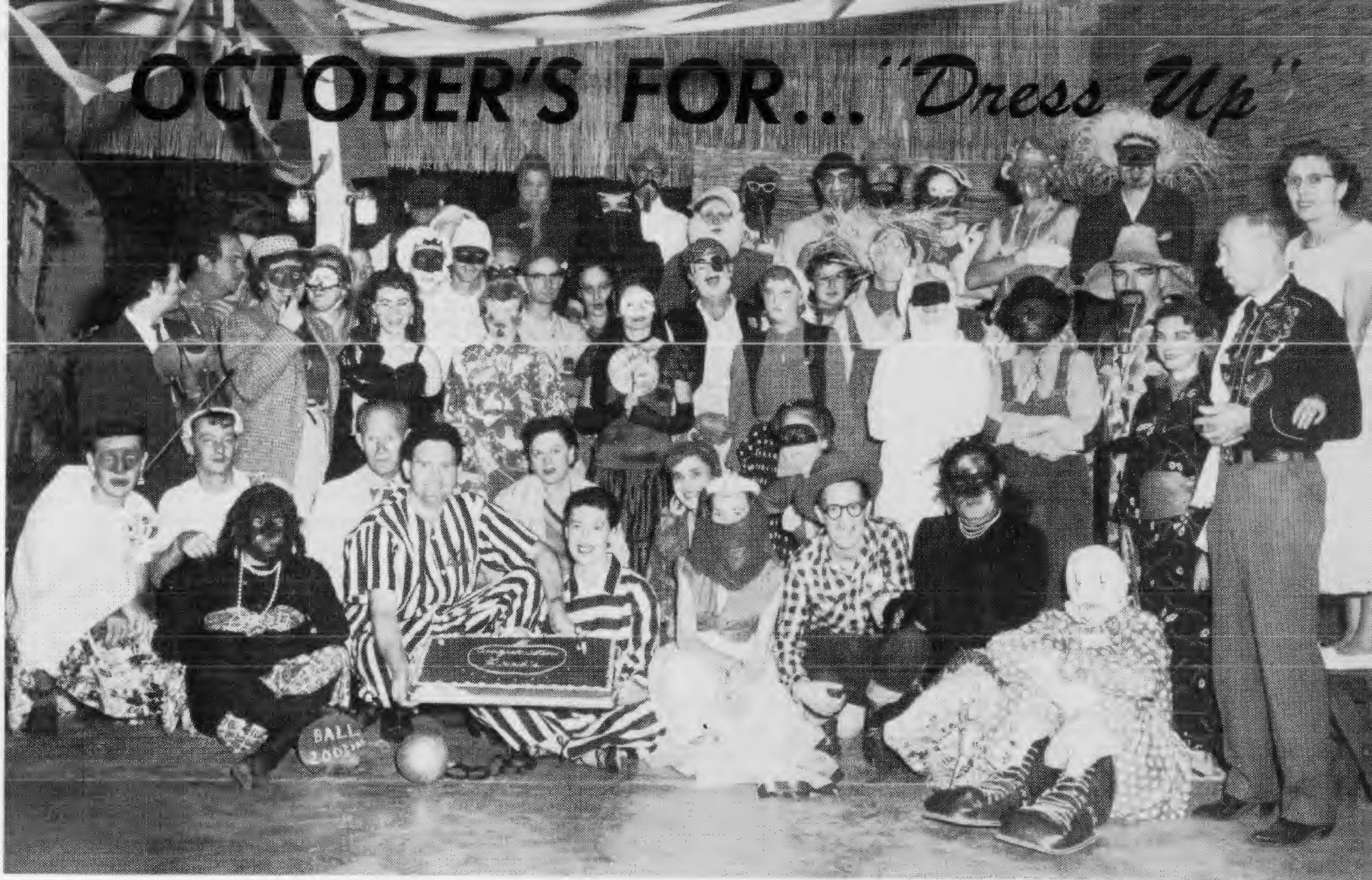
Study Local Situation

Teaching is certainly a local problem. No outline of suggested material could fit any two areas alike or even fit two groups in the same town, because of caller preference and varying dancing ability. Each area has its favorite dances, some old and some new. It is just as necessary to preserve the standard dances as it is to inject new trends.

An appraisal of the most frequently used movements in your area will doubtless develop a different order of frequency than that set out above.

It would seem advisable for all teachers to review their notes and order of teaching, balance them against the present-day calls, then decide which movements are most used in the immediate area and which are least used. Re-arrange the order of teaching, so as to start early on those movements now most popular and leave the infrequently used ones until later along in the course.

If each teacher will list all the material he expects to teach a class, then count the frequency of the use of the various movements therein, he can develop an "order of events," so to speak, from which he can be guided in advancing his classes to maturity faster.



Just about "anything" here. plus masks. Buds & Blooms of Harbor City, Calif.

Photo by Danny Mello

SOME CONTINUING spark of imagination seems to ignite the month of October to costume square dances, as the leaves flare their brief fire on the trees outside the hall. They go together — October and Hallowe'en and woodsmoke and punkin' frost and square dance parties with apple-bobbing and cider chilled or mulled.

Since square dancers probably have more vivid imaginations even than anybody, their conjurings up are likely to be pretty volatile at their club's costume party. Fun — fun — fun.

Here we show you what some of our dancing friends have thought up for October parties. Give you any ideas?



The lady hobo, Smokey the Bear, "Mammy," all from Swingin' Squares, Van Nuys, Calif.

Posing as "Mountaineers" — Kerchief & Calico folks from San Antonio, Taixus.



"STYLING MAKES THE DIFFERENCE"

By Frank and Carolyn Hamilton,
Pasadena, Calif.

Illustrations posed by Walt and June Berlin

STYLING is the difference between "exercise to music" and beautiful and satisfying dancing; it should not be confused with "fancy" or "affected" dancing. Assuming that all dancers try to dance *correctly* (do a grapevine when called for, close on three in the waltz, etc.) styling merely means the *manner* in which one does the various figures — the way one feels to his partner and looks to the spectator. *Good* styling implies comfortable and graceful use of the body and effective *teamwork*.

The two most vital factors in styling are: (1) the *expression on your face*, reflecting your attitude and the enjoyment you feel, plus (2) your *posture*. Few spectators will bother to watch what your feet are doing if their attention is held by a happy, smiling face and an erect, well-balanced carriage. These two attributes will even help your partner overlook your technical errors or memory lapses! This article is concerned with a third factor — the *mannerisms* used by the individual in his dancing. Since several pages in our "American Round Dancing" (published by S.I.O.) are devoted to general styling hints, we will here limit our suggestions to *teamwork* consideration in several typical and important R/D situations.

Styling Influences

Styling habits and preferences vary due to local traditions and the teaching of local leaders. Age and physical make-up have their influence too since acceptable styling for a teenager may not seem suitable for a "portly" and middle-aged couple. And, of course, the *mood* of the dance also determines styling. We would not expect dancers to style a classic such as "Naughty But Nice" or "Think" as they would a "Happy Polka" or "Hot Lips." The following suggestions are based on our observations of the dancing of many fine R/D instructors, thousands of experienced dancers, and 12

years of teaching at home and on tour. Since there are many different and pleasing ways of "dressing up" one's dancing, we do not intend any reflection on the methods advocated by others. Just give these styling hints a try and perhaps you, too, will find that you *feel* more comfortable and graceful and that your friends will say you *look* better on the dance floor.

Note: We will use waltz figures exclusively to simplify our points and, by way of illustration, will give the name and measure of a well-known dance using the figure.

The Acknowledgment

A beautiful dance deserves a gracious opening. Almost all roundancers now use some sort of opening figure to relieve the tension of the long wait in starting position. Typically, dancers stand in open pos *facing LOD* and balance swd apart from and then back twd partners—all without even looking at the lady! We think this fails to express the courteous feeling of "Honor Your Partner." TRY THIS: During the *wait* of the first 2 measures of all introductions, stand poised and relaxed in an "open" pos but *facing each other* with M's back to COH and his R and her L hand joined. On meas 3 balance apart turning shoulders slightly away and swinging the joined hands fwd a little in LOD at shoulder level. Bow slightly and *smile* at each other. On meas 4, step fwd into the specified starting position of the routine if it is semi-closed or closed with M's back to COH. If the dance starts in *open pos* (Blue Pacific & Naughty But Nice), balance together, still almost *facing* but with joined hands held high and twd RLOD ready for a free swing-thru on the first action of the routine (as contrasted to the typical cramped-arm action seen when the acknowledgment is done facing directly in LOD). A dance starting in *closed pos M facing LOD* (Wishful & One Kiss) calls, we think for special adjustment. If partners balance apart twd COH and the wall it is difficult for

them to smoothly balance together into closed pos with M facing LOD due to the extra turn required. TRY THIS: The man balances back *diagonally* twd COH and *RLOD* while the lady moves diag LOD and twd the wall so that, as they then move fwd into closed pos they have only a fraction of a turn to make. (We teach this *diag apart* action whenever partners balance apart with M facing LOD (Kentucky Waltz 29 & One Kiss 17) to avoid the tendency of dancers to bump or step on each other as they balance along LOD in crowded circles.

Closed Position "Balance Bwd"

We never cue "dip" in this figure as we feel that word should be saved for figures whose main characteristic is the marked bend of the knee (Lovers' Two-Step 25). We have our new dancers do this "Balance Bwd" with a "Back, Touch, Hold" (Tammy 1 & While We Dream 5) and we feel this styling is perfectly satisfactory at any "level." Experienced dancers usually style this *balance* with a "corte" action. Unfortunately, the result is often a stiff-knee "lunge and lift" as the lady steps fwd and then bounces up on tip-toe — leaning fwd to throw both dancers off balance. (Carolyn insists some men pull the girl off balance with the same effect). Even worse, some of the ladies bend their free L leg sharply at the knee and cock the foot swd high off the floor (Fig. 1). TRY THIS: On ct 1, the M steps bwd with a relaxed knee and a slight turn of the body to his L as he leaves his R foot extended fwd in a *point* on or just off the floor. The lady steps fwd in a smooth downward curve, relaxing the knee to preserve her balance and extending her L foot bwd in a graceful, curved line from shoulder on down and the toe touching or *slightly* off the floor. (Fig. 2 — though not an especially good pose). On ct 2, partners straighten the bent supporting knee and then relax it again on ct 3. The result should be a smooth, down-up-down curving action — never jerky or off-balance. (If the balance is done with M facing LOD, we have our dancers follow the *diagonal* pattern described in the last paragraph to avoid bumping others).

The Open Fwd Waltz ("Waltz Away; Waltz Together")

We teach our beginners to do a full back-to-back and face-to-face action in this popular figure (Dreaming 1 & Wishful 21) since it is



THE "BALANCE"

the surest way to break the "two-step waltz" habit. We do *not* feel this exaggerated body turn is a very graceful figure. TRY THIS: Swing away with a shoulder turn and a fwd swing of the joined hands at shoulder level while the feet follow a normal fwd waltz pattern diag down LOD. On the second measure (we cue this "WALTZ ON" to prevent partners actually facing each other), they turn the shoulders partially twd their partners and swing the joined hands slightly to the rear—still at shoulder height. We like to have them *look* at their partner during both measures and we insist that they "close on three" rather than "run" the steps. It is the accented first ct and the closing action on ct 3 which gives the waltz its distinctive flavor.

The Solo Waltz Turn

(Not to be confused with the 3-ct solo "Spot Turn" or "Roll" as in Wishful 23 & Dreaming 3). Inexperienced roundancers tend to "run" either the first or second measure of this individual turn-away figure (Moonbeams 5 & Tammy 11). A *solo waltz turn* requires 2 full measures of correct waltz footwork with half of the turn done in each measure. TRY THIS: From *open* pos, partners start on outside foot as they turn away from each other and on down LOD, continue the turn on ct 2 and *close* on 3 to finish the half turn to back-to-back pos. Note that, while in Fig. 3 partners have moved much too far apart on this meas, in Fig. 4 they have kept inside hands joined and have continued to look at each other thru cts 1 and 2 to avoid this separation. On ct 1 of the second

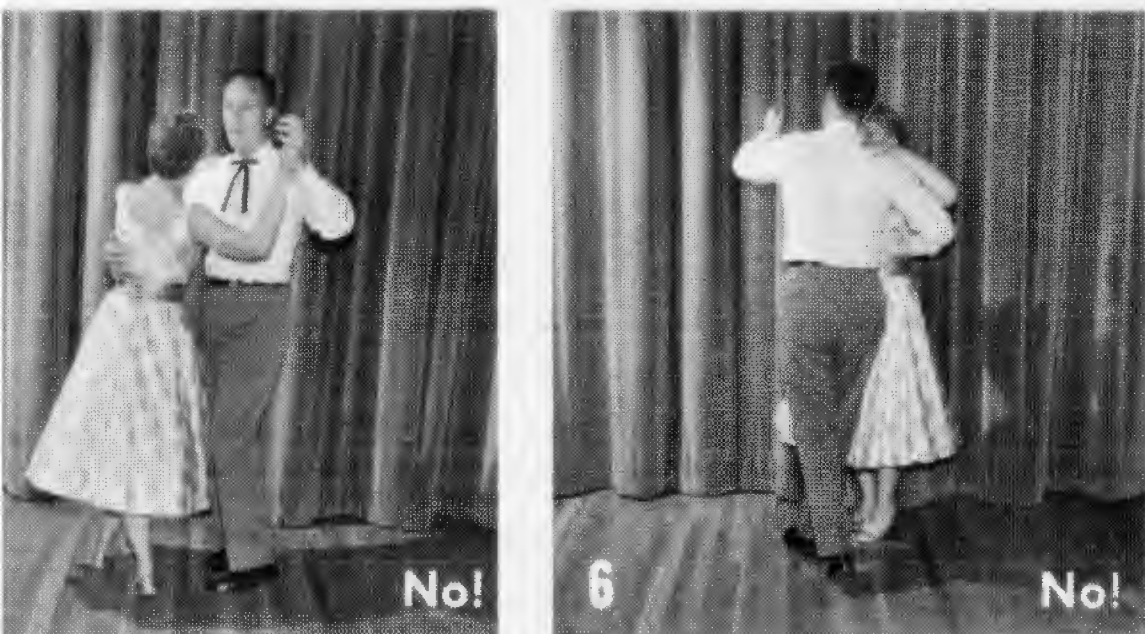
THE "SOLO TURN"



measure they both step *bwd* in LOD as they continue their turn around to the desired position, *closing* on 3.

The Backward Right Face Waltz Turn

(M leading *bwd* in LOD on L from position facing RLOD after the *maneuver*). This is the most widely used of the 3 couple turns in waltz rhythm (Blue Pacific 7 & One Kiss 7). Far too many dancers allow themselves to do a *cross-over* step instead of a *close* on ct 3 of their forward-turning measure. This is often due to poor dance pos or a weak lead. It is more often the result of failure to *turn far enough* on the first ct so that they have to take a full step on the final ct to complete the required half-turn. There are figures in both R/D and ballroom where a cross-over is indicated; the waltz turn has always in R/D been considered as a "Turn, 2, Close." Note in Fig. 5 that the lady has *crossed* her R foot in front of her L on ct 3 of the *first* turning waltz — instead of *closing* with feet together. In Fig. 6 you will notice that the man has *crossed* his R on the last ct of the *second* turning measure. This "crab step" occurs on the *forward* turning measure — ct 3 of the turn for the lady; ct 6 of turn for man).



THE "CRAB" STEP

The Twinkle Step "Close"

(Lovers' Waltz 17 & Cinderella 17). The progressive twinkle down LOD in either loose-closed on butterfly pos with the movement zig-zagging diag twd wall and then diag twd COH — often results in about the most unattractive foot position in R/Dancing. This is illustrated in Fig. 7 where the lady, on ct 3 of her twinkle, stepped *sideward* instead of *closing* as she made her turn. Note that this leaves her feet spread both *swd* and *fwd* and *bwd*. TRY THIS: Always close on ct 3 of a twinkle and, as Fig. 8 shows, the foot position will be a graceful one.



THE TWINKLE

The Bow and Curtsy

A beautiful dance deserves a gracious ending too. It has become "traditional" to plan and time the twirl which usually precedes the Bow and Curtsy so that partners are left facing each other with the M's back to COH. The twirling hands are disengaged as the man places his along his leg and the lady flares her skirt with her R hand. The gentleman offers his free R hand, palm up, to receive the lady's L. The man steps *bwd* on his L, relaxing that knee, while pointing his R toe twd the lady as he bows and *smiles*. The lady curtsies by crossing one foot in back of the other and lowering her body by bending both knees as deeply as she wishes — she does *not* bow but keeps her body erect. Her L foot may be extended in a *fwd* point to match that of the man or it may merely be used for balance and recovery. Always maintain this ending position until the music stops — at least long enough to indicate your appreciation of the dance and of your partner. Then *thank* your partner and leave the floor together.

In closing. We know some instructors belittle "styling" and urge their dancers to "do it any old way — just have 'fun'." While it is possible to overstyle to the point of ruining true enjoyment and even to appearing ridiculous, we are convinced that most dancers would gain greater satisfaction from their roundancing if they spent a little more effort on the "how" rather than so very much on learning every new dance introduced. The graceful and comfortable way of doing things in dancing will always bring added enjoyment to you and to your partner. Your styling will determine whether you are *dancing* or just "having a workout."



THE WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

OCTOBER 1958

ARKANSAS TRAVELER WITH A CATCH ALL EIGHT

By Slim Sterling, New Rochelle, N.Y.

First and third go forward and back
Forward again and catch all eight
Opposite right hand half way round
Back by the left hand all the way around
Then partner right hand, turn 'em around
To an allemande left with an Allemande O
It's right — and left —
Do Paso and around you go
Corner by the right hand round right there
Partner left and same two gents
With a brand new girl go forward and back, etc.
(from new positions)

SAN JACINTO STAR

By John Ferchaud, San Jacinto, Calif.

Heads go forward and back with you
Forward again go square thru
Left, right, left, right
Star by the right with the outside two
Heads center, left hand star
Move it around but not too far
Pick up your corner arm around
Star promenade around the town
In's back out with a full turn then
Circle to the left all four men
Forward up and back with you
Left square thru, go left, right, left, right
There's your corner, left allemande, etc.

QUARTER CHANGE

By Fred Applegate, Lemon Grove, Calif.

Heads to the middle, back again
Ladies lead to a Dixie chain
Both turn right, round just one
Into the middle, two ladies chain
Turn 'em around and pass thru
Split the outside and line up four
Forward eight and back with you
Bend the line and pass thru
Join hands and the ends turn in
Pass thru, split the outside
Round one, put the lady in the lead
Dixie chain down the middle, take heed
Both turn right, round just one
Into the middle, two ladies chain
Turn 'em round and pass thru
Split the outside, line up four
Forward eight and back with you
Bend the line and pass thru
Join your hands, the ends turn in
Box the gnat with the opposite Sue
Face to the middle, left square thru
All the way around to a left allemande
Partner right, go right and left grand.

FLEA BITE BREAK

By Gordon Blaum, Miami, Florida

First and third go forward and back
Forward again and box the gnat
Pass thru split the ring around one
Forward eight and back like that
Ends box the gnat and pull 'em by
Box the flea, then allemande left.

TOM THUMB

By Al Brownlee, Odessa, Texas

Allemande left and allemande we
Go right & left & turn back three
Count 'em boys we'll have some fun
It's a 1-2-3 and turn back one
Do Paso, new partner left and a corner round
Partners left swing all the way 'round
Four ladies chain across that town
Turn the opposite gent by the left hand 'round
Now chain 'em back, but not too far
Swing all the way round, to an allemande thar
Back along boys in a backward star
You back along boys in a backward star
Now shoot that star like an old barn door
Go right—now left—and turn back four
Count 'em boys like you did before
It's a one-two-three and there you are
A left to four, swing all the way 'round
New corner right and pull her by
Allemande left with your left hand
Partners right, a right and left grand.

MERRY SPECIAL

By Marty Winter, Cresskill, New Jersey

Head two couples bow and swing, round and
round with the pretty little thing
Go up to the middle then back to the ring
Now Pass thru — 'U' turn back, opposite lady
box the gnat
Then face the sides circle up half and you're not
through
Dive thru — go right and left thru
Turn your girl — then California Twirl
Face the sides and circle up half you're still not
through
Dive thru — Pass thru — swing the one that's
facing you
Put her on your right and circle up eight and
here we go
Let's break it up with a do-paso — it's partner
left and corner one right
The partner left like an allemande thar, back up
boys like an old freight car
Shoot that star there's your maid take her by
the hand let's promenade.

BEND THE KNAT

By Stub Davis, Waurika, Oklahoma

Heads go forward, back with you
Two and four right and left thru
Head two couples half square thru
Box the Knat with the outside two
Circle four on side of the floor
Side gents break and line up four
Forward eight and back in time
Pass right thru and bend the line
Forward eight and back like that
Forward again and box the knat
**Lady on the left, left allemande
Partner right, a right and left grand.

**Variation (not to be used more than once every six months) Lady on the right a right and left grand.

BREAK:

Heads go forward, back with you
Two and four right and left thru
One and three half square thru
Box the Knat with the outside two
Face your partner, right and left thru
Turn your girl and all four couples California twirl
On to the next a right and left thru
And the two ladies chain
Now chain 'em back, don't just stand
That's your corner, left allemande,
Men to the right, a right and left grand.

OH! LONESOME ME

By Bill Castner, Pleasant Hills, Calif.

Record: Old Timer 8134 with calls by Bill Castner, flip instrumental

INTRO, BREAK, ENDING

First and third go forward and back
Then do a full square thru
Go right and left and right and left
Then do a right and left thru
Turn that gal and dive thru, California whirl
Left allemande, grand right and left
Grand right and left around the ring
Then do a do-sa-do
Allemande left the corner
Then promenade your own
You've got a girl but I'm just fancy-free
Oh! Lonesome me.

FIGURE 1

One and three the ladies chain
Then do a half sashay
Circle eight around the ring that way
Four ladies forward and back
Pass thru across that track

*Round one to the middle, cross trail thru—
U turn back

Go right and left thru and turn your gal
Then do a Dixie Chain
First lady left, second one right
Allemande left the lane
Pass your own and promenade the next one
Oh! You lucky guy

FIGURE 2

Sides go right and left thru
Head two ladies chain

Finish it off with a half sashay
And circle eight that way
Four men go forward and back
Pass thru across the track

*Continue from * above substituting word "man" in proper place.

IF YOU WISH A SIMPLER FIGURE, TRY THIS:

Head couples swing and sway
Lead out to the right that way
Circle four around
Head gents break and make your line
Go forward up and back
Pass thru across that track
Bend the line pass thru and bend the line again
Go forward up and back with you
Then do a cross trail thru
U turn back and cross trail thru
Turn your corner promenade.
Promenade that lady round the world
Then swing your lonesome girl.

SEQUENCE: Intro, Figure 1 twice, Break, Figure 2 Twice, Ending.

I DREAM OF YOU

By Harold Bausch, Leigh, Nebraska

Record: Dash 2510 instrumental; flip with calls by Harold Bausch

INTRODUCTION & BREAK

Do sa do your corner girl
Gonna see saw 'round your pet
Four little ladies chain across
Turn 'em boys, you're not through yet
Then roll away, half sashay
Circle to the left and hear me say
Roll away, half sashay
Now weave around that ring
(Oh yes) You weave 'em in, weave 'em out
Do sa do your pet
Allemande left your corner girl
Then promenade the set
Promenade and don't be slow
Gonna take your girl back home you know
All I do the whole day through
Is dream of you

FIGURE

Eight to the middle, and you back right out
You're doing mighty fine
Heads (sides) lead to the right, circle to the left
Break and make a line
Forward eight, eight fall back
Right and left thru across the track
Turn on around, you cross-trail
Swing your corners do
(And then you) Allemande left your corner girl
Do sa do the next you meet
Promenade this same little girl
Go walkin' down the street
Oh promenade, swing and sway
Listen close you'll hear me say
All I do the whole day through
Is dream of you

TAG

Well bow to your girl
Tell her boys
I dream of you.

SEQUENCE OF DANCE: Intro, 2 changes, break, 2 changes, tag.

GRAND DIVIDE

By Don Anderson, Concord, Calif.

One and three bow you two
Side two couples right and left thru
Head couples cross trail go around two
Hook on the ends here's what to do
Forward up and back you slide
Then pass thru, the lines divide
To a Dixie Grand now don't be late
Meet your own and promenade eight.

LONELY TERN

By Bill Hansen, West Covina, Calif.

One and three lead to the right
Circle up four you're doing fine
Head gents break and make a line
Forward eight and back with you
Pass thru the ends duck thru
All turn alone, then right and left thru
Inside arch and outside under
Circle up four and go like thunder
One full turn then pass thru
Around one to a line of four
Forward and back then pass thru
Join hands the ends turn in
Pass thru then swing your Sue
Then promenade her two by two
Just the heads you stop and swing
Sides promenade one half the ring
Then allemande left that corner maid
Take your own gal and all promenade.

GIRL YOU KNOW

By Earl Depper of St. Louis, Missouri

First and third bow and swing
Promenade the outside ring
Half around but you're not thru yet
Down the center and cross trail thru
Around just one and into the middle and box the gnat
Pull her by you're doing fine
Split the sides stand four in line
Forward eight and come back over
End four cross right over
And around just one, still not done
Trail thru across the floor
Around one and line up four
Forward eight and back again
Arch in the middle and the ends dive in
And around just one then
Box the gnat with the girl you know
Pass right by and around just one
Into the center with a right and left thru
Turn around like you always do
Pass thru and around just one and home you go
Box the gnat with the gal you know
Pull her by and allemande left that corner Jane
A right and left and the ladies chain
Ladies chain across the ring
To the opposite gent a left hand swing
Chain right back from where you are
To the opposite gent like an allemande thar
Shoot that star with a full turn around
A right and left grand the wrong way back
Meet your honey and box the gnat
Do a right and left grand from where you're at
Meet your honey and promenade . . .

JA DA

By Art Carty, Birmingham, Michigan

Record: Windsor 4648

Starting Position: Open dance pos, inside hands joined, both facing LOD.

Footwork: Opposite throughout, steps described are for the man.

Measures

1-4 Walk, —, 2, —; Back, Close, Fwd, —; Walk, —, 2, —; Back, Close, Fwd, —;

Start L ft and take 2 slow walking steps fwd in LOD; step bwd in RLOD on L ft, close R ft to L taking wgt on R, step fwd in LOD on L, hold 1 ct; repeat starting on R ft & end in loose closed pos, M's back to COH;

5-8 Side, Close, Side, Touch; Side, Close, Cross, —; Side, Close, Side, Touch; Side, Close, Cross, —;

Step to L side in LOD on L ft, close R ft to L taking wgt on R, step to L side in LOD on L ft, touch R toe beside L ft; step to R side in RLOD on R ft, close L ft to R taking wgt on L, step on R ft XIF of L (W also crosses in front), hold 1 ct; repeat, using same footwork.

9-12 Two Step Turn; Two Step Turn, Pivot, —, 2, —; Twirl, —, 2, —;

In closed dance pos and starting L ft do two slow turning two-steps making one complete R face turn while progressing in LOD; with 2 slow pivot steps, L-R, make one complete R face turn while progressing in LOD; as M walks alongside with 2 slow walking steps, L-R, W makes one complete R face twirl under her own R and M's L arm with 2 slow steps, R-L, ending with partners in closed dance position, M's back toward COH;

13-16 Side, Close, Side, Close; Side, Behind, Side, —; Cross, —, Fwd, Close; Dip, —, Face, Tap;

Step to L side in LOD on L ft, close R ft to L taking wgt on R, repeat; step to L side in LOD on L ft, hold 1 ct; step on R ft XIF of L (W also crosses in front), hold 1 ct while turning 1/4 L to face LOD in semi-closed pos, step fwd in LOD on L ft, close R ft to L taking wgt on R; dip bwd in RLOD on L ft with flexed L knee, hold 1 ct, step fwd in LOD on R ft turning 1/4 R to face partner and take closed dance pos, briefly tap L toe beside R ft;

17-18 Two Step Turn; Twirl, 2, 3, —;

Start L ft and do one R face turning two-step while progressing in LOD; while M takes 3 quick steps, R-L-R in maneuvering to face LOD, W makes about 1 1/4 R face twirl under her own R and M's L arm with 3 quick steps, L-R-L, both hold 1 ct. while taking open dance pos, facing in LOD and ready to repeat dance;
PERFORM ENTIRE DANCE A TOTAL OF FOUR TIMES, ending with partners acknowledging after last twirl.

WALTZ CARESS

By Mary and Wes Read, Spokane, Washington

Record: "Waltz Caress" — Aqua No. 209

Position: Closed, facing LOD

Footwork: Opposite, directions for M.

Introduction: Wait 4 measures.

PART I

Measures

1-4 Step, Touch; Step, Touch; Grapevine; Cross Touch;

In closed position M steps fwd LOD on L, touches R by L and holds ct three; M steps fwd on R making 1/4 turn to face wall, touches L by R and holds ct. three; facing wall, M does three step grapevine in LOD; M steps on R across in front of L, touches L by R and holds;

5-8 Waltz; Waltz; Waltz; Twirl;

In closed position, partners make 3 right-face turning waltzes and W twirls—taking closed position, M facing LOD.

9-12 Step Touch; Step Touch; Grapevine; Cross Touch;

Repeat action of measures 1-4.

13-16 Waltz; Waltz; Waltz; Twirl;

Repeat action of measures 5-8.

PART II

17-22 Waltz Fwd; Lady Crosses; Waltz Fwd; Man Crosses; Waltz Around; Waltz Around;

In promenade position facing LOD partners waltz fwd, M starts on LF; as M waltzes fwd W crosses in front, hand-hold is retained; partners again waltz fwd in LOD, M on outside; as W waltzes fwd M crosses in front; releasing hands, partners make one solo waltz turn away from each other in a small circle in six cts (M L-face, W R-face) to end M facing partner and wall in butterfly position.

23-26 Bal Together; Bal Apart; Cross Over, 2, 3; Waltz, 2, 3;

In butterfly position partners balance together to banjo; still in butterfly pos., balance apart; with M's R and W's L hands joined, partners cross over in 3 steps, W under joined hands, to end facing RLOD, inside hands joined; partners waltz bkwd one meas. in LOD, on last step partners turn to face assuming butterfly pos. M facing COH.

27-30 Bal Together; Bal Apart; Cross-over, 2, 3; Waltz, 2, 3;

Repeat action of Meas. 23-26, ending in closed pos. M facing wall. This time in the cross-over, Meas. 29, partners will end facing LOD to waltz bkwd in RLOD.

31-32 Waltz Out; Waltz In;

Partners facing LOD, inside hands joined, waltz fwd and slightly away from partner; waltz fwd and in twd partner to assume closed dance position, M facing LOD to begin dance.

DO ENTIRE DANCE 3 TIMES, on Meas. 31-32 last time thru end with twirl and bow.

SWING HALF

By Bill West, Astoria, Oregon

One and three bow and swing
Promenade just half the ring
Half way round and don't get lost
Two head ladies chain across
Heads pass thru separate go round one
Square thru three-quarters round
Then do sa do go all the way around
Hook right on like an ocean wave
Balance forward, balance back
Break in the center swing half
Balance forward, balance back
Ends let go, centers swing half
Balance forward, balance back
Break in the center swing with a right
To a left allemande, etc.

TRANSCONTINENTAL DIVIDE

By Don Anderson, Concord, Calif.

One and three bow and swing
Go forward up and back again
Forward again pass thru
Separate go around one
Pass thru across the set
Gents turn back and follow your pet
Around the gent for a Dixie chain
Don't take all night
Lady goes left, gents turn right
Around one to a four in line
Forward and back on the old cowhide
Then pass thru the lines divide
Pass two and keep in time
Now face the middle and form new lines
Forward up and back to the land
Gals go right, left allemande.

WHEEL AND SWING

By Bob Lovellette, Chicago, Illinois

Walk all around that old left hand lady
See-saw your pretty little taw
Allemande left that corner maid
Take your gal, let's promenade
Promenade that pretty little gal
One and three wheel around
Swing this girl that you just found
Face to the middle
Circle up four in the middle of the floor
Go once around then pass right thru
Split the outside line up four
Forward eight, eight fall back
Forward again, let's box the gnat
Do a right and left thru the other way back
Allemande left with that corner maid
Take your new gal, let's promenade
Promenade that pretty little girl
Two and four wheel around
Swing this gal that you just found
Face to the middle
Circle up four in the middle of the floor
Go once around then pass right thru
Split the outside line up four
Forward eight, eight fall back
Forward again box the gnat
Do a right and left thru the other way back
Allemande with your left hand, etc.

IDIOT'S DELIGHT
(DEPT. OF UTTER NONSENSE)

*By Ernie Nelson, Beach Combers Club
Port Orford, Oregon*

A left hand round your corner maid
And you come back one, and promenade
Hurry up home, don't take all night
We gotta do THIS square dance RIGHT.

Now two and three you separate
And around the outside, go around EIGHT
You count yourself, you're dancing too
So if nobody's home you still count "two"
Then you meet your maid with a "box the
Gnat"
And you box her ears right after that.

Now one and three, and two and four
It's forward and back across that floor
Then forward again and all PASS thru
And turn right back and all DIVE thru
Then U turn back to a dixie chain
Then cross the trail thru you're gone again
Then turn to the right, go around and then
With the ladies in the lead, or maybe the men
You back right out to a line of eight
And you bend that line, then separate
And the lines divide, and you go around two
And those that can do a right and left thru.

Then promenade, but don't slow down
And one and four you wheel around
To a left square thru with the ones you meet
Then all 8 chain to the sides of the street

Now the four gents walk right up that wall
Then across the ceiling and down the hall
And you meet your maid with a forward flip
And catch that gal on your right hip
And pull her thru, then turn about
Oh - Oh, you've turned her inside out

So back right out to a Susie Q
Then swing that GENT that's facing you
For all I know, He may be SHE
So swing that pretty gal home to me

Then go to the left with a left allemande
That part we all can understand
So give the caller a great big hand
And promenade home, there you stand.

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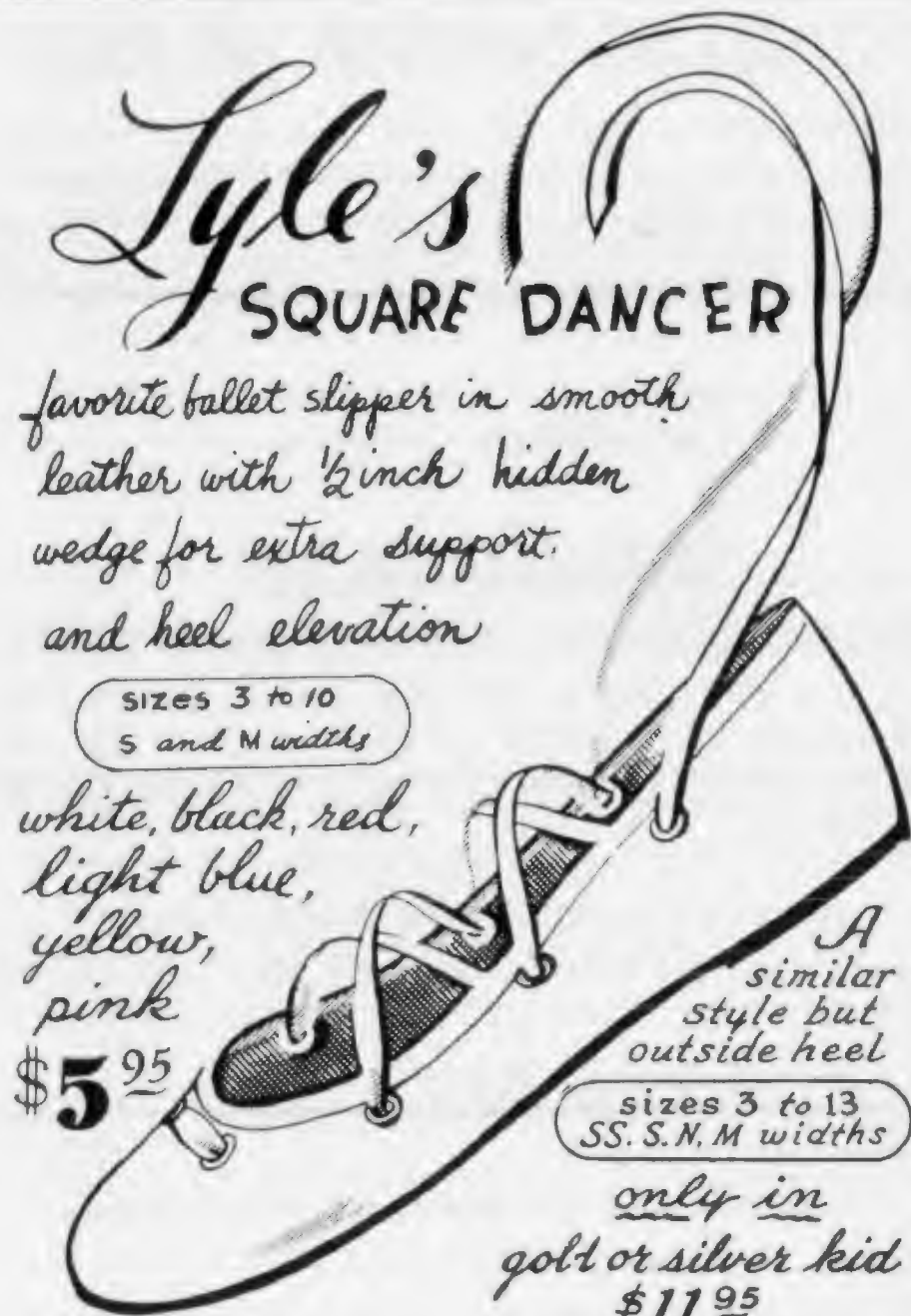
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ROUNDANCERS

THE STAPLETONS — Jack and Na, (pronounced Nay) — became involved in the square dance mechanism back in 1950 after a hard struggle on the lady's part to get the gentleman interested. After Jack once got caught up in the whirl, it was impossible to keep him home. During this period the Stapletons became acquainted with the Erwins, the Brennans and the Gustafsons who have played such a large part in the western square dance movement in the Detroit area.

It was from these associations that Jack and Na developed the urge to attend Herb Gregerson's school at Green Bay, Wisc., in 1951. Jack proudly gives credit to the girls at Green Bay for teaching him how to waltz and to the Greggersons for stimulating the desire to learn more about the round dance phase of square dancing. To gain added experience, Jack and Na attended Sets in Order Institutes at Asilomar in 1952 and again in 1954.

The Stapletons have devoted their time exclusively to round dance instruction. Jack does the teaching and, as he says, Na "coaches the

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coach." They have seven active clubs of beginning, intermediate and advanced levels. In addition they program the rounds for several square dance groups and frequently serve as guest instructors at other clubs. This year they were staff-members at Rocky Mountain Square Dance Camp, Golden, Colo., teaching rounds.



Jack and Na Stapleton, Grosse Pointe, Mich.

Jack and Na share in the belief that square and round dancing belong together. They feel that a beginners' curriculum should include the basics of each, as participation in the rounds leads to being a more accomplished and graceful square dancer. They insist, too, that one's ability to expertly execute a large number of routines is second in importance to the fun and companionship that dancing has to offer.

The Stapletons have composed four dances: Moonbeam Waltz, Wishful Waltz, Why Ask For the Moon and Forget-Me-Not.

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"SUNNY SIDE" OF THE ROUND PICTURE

By Ginger Steffen, Grandview, Wash.

Grandview, Washington is a small town of around 3,000 people, almost all of whom are acquainted with the G & E Rounders.

George and Emma Delabarre organized the club nearly 6 years ago and they continue to instruct the group and plan all of the programs. The club was originally a practice group and was for years the only round dance club in the Lower Yakima Valley. Of necessity the membership must be kept to not more than 35 as they dance in the recreation room of the Charles Ramsey home in winter and on the Delabarres' patio in summer. The membership has always been full and there is usually a waiting list.

The G & E Rounders are an especially compatible group and are always happy to perform for civic and fraternal organizations, free of charge. They average one or two performances each month. This spring the ladies agreed to make identical white dresses with orange trim. The men wear white shirts with orange ties. These outfits are worn for demonstration dancing and make a striking effect.

One of the most memorable programs this year consisted of dances composed by persons of whom the Delabarres had colored slides. After the dance the pictures were shown to the dancers. Composers whose dances were programmed included: Mike Michele, Jim and Ginny Brooks, Jim and Jeanne York, Kay and Forrest Richards and Jack and LaVerne Riley.

The Delabarres have beginner classes each spring. At the end of the 15 or 20 weeks there are usually many requests for more round dance lessons. The round dance picture, in our area, has never been better than it is right now and gives every indication of brighter future.

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ROUNDANCE ROUNDUP

The Round Dance Teachers Association of Southern California is planning its Fall Round-dance Roundup for November 9 at the Retail Clerks' Union Hall, Buena Park, California, near Knotts' Berry Farm. General Chairman this year will be Norman Pewsey, who will be aided by a very capable staff to make this 6th such affair an outstanding success. There will be a well-"rounded" program to please both "square-rounders" and "round-rounders." No business meeting this day.

NEW FASHION SOURCE

Another square dance dressmaker has entered the field, to the joy of those square-ing gals who can't sew. She is Ev Shiffler of Woodland Hills, Calif., who has been staging a series of style shows in the Los Angeles area to display her wares. Ev calls her creations "Frolickin' Frocks" and her designs cover a span from simple cottons in interesting prints to very "fluffy-ruffly" party dresses with velvet bows and roses on bouffant nylon. Ev also makes matching cotton stoles.

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By Edna Barnhart, Portland, Oregon

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Position: Partners facing, M's back to COH, **RIGHT** hands joined

Footwork: Opposite throughout. M starts L ft; W starts R ft.

Dance starts on 3rd word of vocal, on the word "SAW" (WELL I **SAW**)

Measures

1-2 Side, Behind, Side, Brush; Side, Behind, Side, Brush;

Starting M's L do a 3-step grapevine and brush along LOD; Repeat starting M's R along RLOD.

3-4 (Bwd) Step, Close, Step, Brush; (Fwd) Step, Close, Step, Brush;

Still facing partner, drop handhold and both do a two-step brush backing up; Both do a two-step brush forward to end in LEFT HAND STAR POS with partner.

5-6 Star Left, 2, 3, Brush; Star Right, 2, 3, Brush;

Star left with partner 1/2 way around with 3 steps and a brush; With M moving LOD and W moving RLOD, RH star with next 1/2 way around with 3 steps and a brush.

7-8 Star Left, 2, 3, Brush; L Twirl, 2, 3, Brush;

Star left with next 1/2 way around with 3 steps and a brush; Take right hand of next W and she makes a LEFT-face twirl under their joined right hands with 3 steps and a brush while M does 3 steps and a brush in place. REPEAT from beginning. End with a DEEP, SLOW, BOW.

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BRITONS ACROSS THE SEA

Two outstanding English square dance callers are emigrating to the United States to make their homes. Pete Sansom was expected to arrive in Florida on September 15, with his new bride. Pete is young, full of pep and has put out several records. Jimmy Morris, organized of the Woodberry Down Square Dance Club in London and as good at organizing as he is at calling (which is excellent) plans to arrive in Florida in January, 1959. These boys are both very well worth a listen.

SILVER SPURS COLUMNS

The Silver Spurs, talented teen-age dancers from Spokane, Washington, danced to great acclaim wherever they appeared on their summer tour. "Red" Henderson, their mentor, has worked out an outstanding variety show for them to present. Jean Marr, Beverly Gettman and Denise Laos, of the group, sent back enthusiastic reports from various spots on the tour and these were columned in the Spokane Daily Chronicle, keeping the home folks apprised of the young people's success.



SATURDAY NIGHT CALLERS AT SUNNY HILLS BARN

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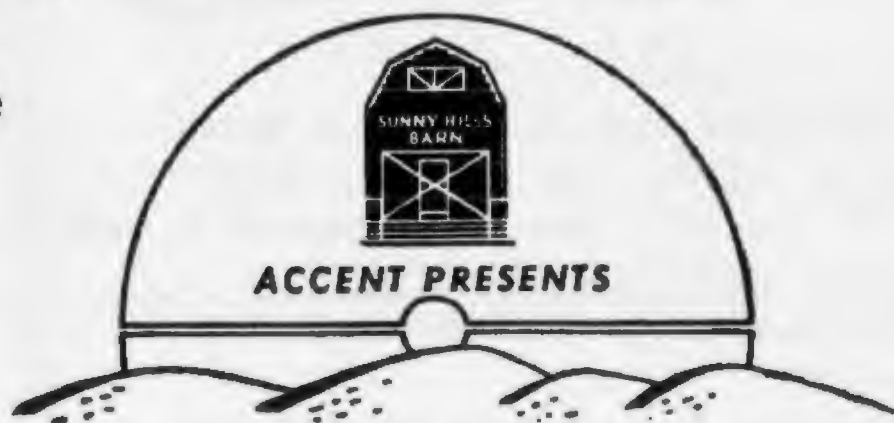
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SQUARE DANCE QUOTES FROM THE PRESS

(Associated Press, Louisville, Ky., June 20, 1958)

"The National Square Dance Convention brought 10,000 delegates to Louisville from 40 states, and failed to create any news. They didn't elect any officers. They didn't pass any resolutions. They had no Banquets and no distinguished Speakers, and they did not cause the police or house detectives any trouble. They had just one thing in mind — they wanted to dance and that's what they did, and don't think City officials aren't grateful."

LINCOLN-DOUGLAS CENTENNIAL DANCE

Galesburg, Illinois, will be the scene, on October 6, of the Lincoln-Douglas Centennial Ball and Square Dance Festival, part of a 4-day celebration commemorating the historic debate. Ed Gilmore will be the caller for this FREE dance at Steele Gym at 7:30 P.M. Dancers are invited to attend in modern square dance dress or old-fashioned 1858 costume. Spectators will be charged 50c for adults; 25c for children and they should be looking at a colorful spectacle.



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CONVENTION NEWS BIT

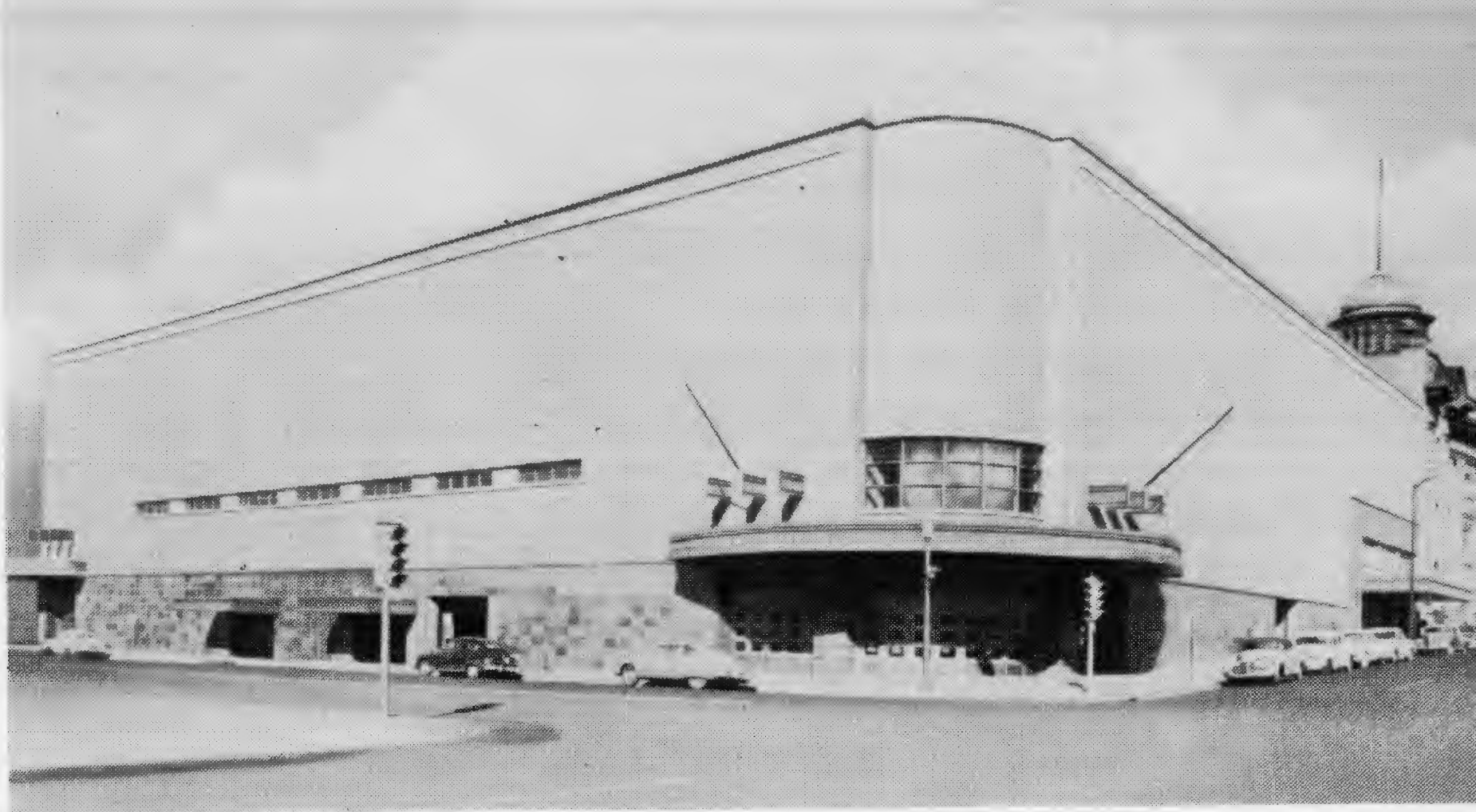


Photo by Hopwood Studio

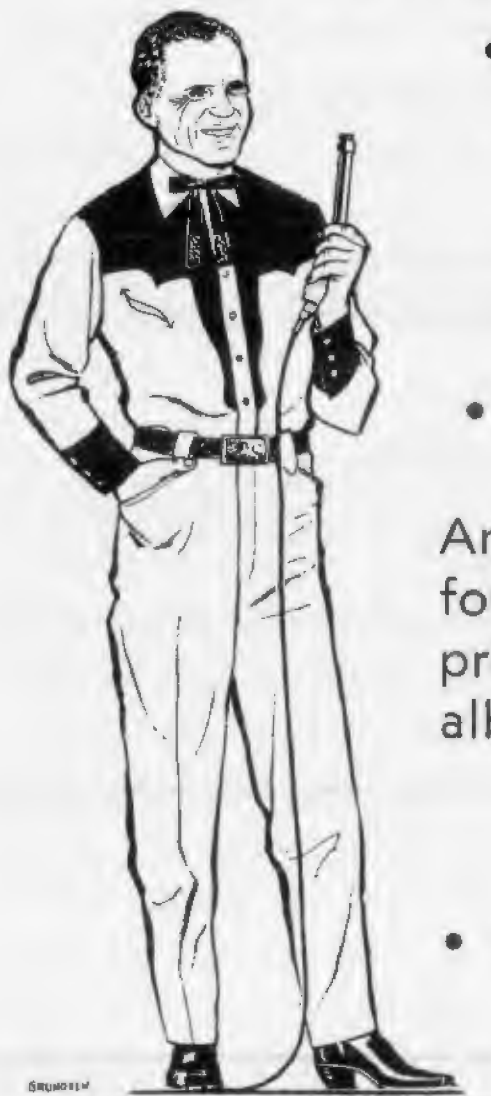
IT'S DENVER IN '59

More vacations of more square dancers are being "arranged" around the dates May 28-30, 1959, than any other. From all across the land come filterings of vacation plans to include the

8th Annual National Square Dance Convention, which Denver and Colorado dancers will host on those dates.

Pictured here is Denver's City Auditorium which will house the "Main Events" of the Convention. It is within walking distance of all principal downtown hotels.

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OKLAHOMA TRAINS AGAIN

One of the fondest things Oklahoma dancers are of is train trips en masse. This is being demonstrated anew as the Fun Timers Club of Oklahoma City are sponsoring a Special Train to the Southwestern Square Dance Festival in Dallas on November 22. The Santa Fe Special will leave Oklahoma City at 8:55 A.M., Saturday, picking up dancers en route. The train will return to Oklahoma City Sunday eve.

ROUND DANCE FAVORITES

The following Round Dances were chosen via the Sets in Order cross-country poll as the favorites of the nation at press-time. The list goes like this: For Square Dancers (easier dances); Tammy 'way out in front, Fancy Pants, Cinderella Waltz and You Can't Get Lovin'. For Round Dancers (harder dances), One Kiss, Lingering Lovers & Dance With Me.

R.D.T.A. of Southern Calif. chose Tammy as the August DANCE OF THE MONTH; Fancy Pants for September. In August Northern Calif. liked You Can't Get Lovin'; Oregon South Coast chose Bubbles in the Wine; North Dakota Callers like Butterfly Mixer; Florida's Bow and Swing chose Cinderella Waltz; and the New England Caller, Calico Gown.

The many requests we have had to print names of DANCES OF THE MONTH from various areas have prompted us to research this for the readers to as late a date as possible.

BECOME A MILLIONAIRE

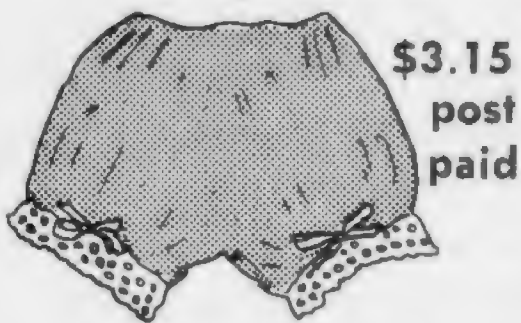
Just write down your handy square dance hint for dancers, callers or teachers and mail it to Sets in Order. If your idea is printed, you'll be richer by one brand new buck.

SQUARE GEM

See if you can talk your local creamery out of a used milk can that is still in good condition. Go on a search for someone who can attach a good metal spigot to the base — one that is dripless and works easily. Our club paid about \$5.00 to get this done but maybe you have a handy "do-it-yourself" man in your crowd. Scrub the can spotless and then use it time after time to serve cold drinks — iced tea, lemonade, etc., at your dances. Paint the can with your club insignia or any kind of square dance dido designs.

—Peggy Lundahl, Los Angeles, California

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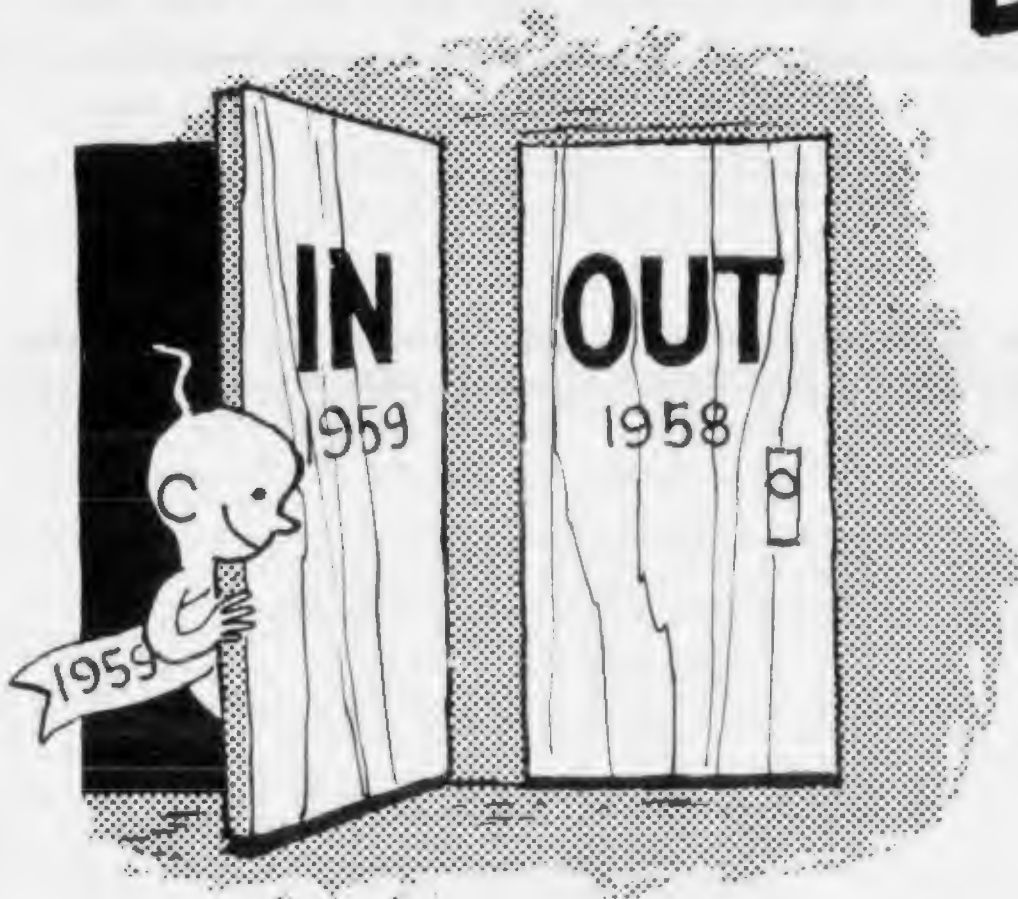
FIRST NOTE ON TRAIL DANCE

The first Trail Dance to next year's National Convention in Denver, Colorado, has just been announced. It will be called the Trail Hoedown and will take place in Sherdian, Wyo., with the one and only Johnny LeClair as head wagon boss. All square dancers from the Pacific Northwest, Canada, Idaho, Montana, North Dakota and anyone else who wants to detour in that direction, are invited to stop at this camp-site en route to Denver. The date will be May 26, 1959.

AEBLESKIVE AND SQUARES

Solvang, near Santa Barbara, Calif., is a small village settled by Danish people and striving to keep some of the atmosphere of their native land in architecture and food. Valley Twirlers, the local square dance club, will hold their 5th Annual Aebleskive Square Dance on October 5 in the Veteran's Memorial Auditorium, 1 to 5 P.M. Aebleskive, those delectable Danish rolls made in special pans, will be a feature of the afternoon. Olin Weaverling will act as M.C. for the dancing.

WE DON'T MEAN TO RUSH THE SEASON... BUT... YOUR SQUARE DANCE CALENDAR FOR '59 IS HERE



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From The Floor

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... I like the idea set forth recently of the possibility of S.I.O. polling the country for best liked rounds so that visiting dancers might know at least a few likely to be danced when they travel. Not much sense to a couple new ones each month just to be different...

Lloyd Gabriel

Sault Ste. Marie, Mich.

(One day before too long we hope to come out with the results of our poll. Should be mighty interesting—Ed.)

Dear Editor:

This is a long overdue "Thank You" letter. There are many things about your fine publication which deserve thanks but at this time we wish to particularly thank Bob Osgood and Chuck Jones for their comments on the Round Dance situation.

You've both stated the problem well. As dancers who have livings to earn, houses to keep, children to care for, Boy Scouts, — anyway, as people who cannot make a full-time career of Round Dances, yet do like a Round between Squares, our request to the Round Dance teachers is, "Please, kids, be reasonable" ... To what you both wrote, "Amen."

Bud and Fran Dixon

Chula Vista, Calif.

(As president of next year's National Convention committee, Bud's words have a particularly soothing effect. Thank you, sir—Ed.)

WESTERN SQUARE DANCE RECORD

DEALERS

Look no farther! We are the west's one-spot source of nearly every square and round dance label (including those hard to find elsewhere). Country dealer mail-order service is our specialty.

Write for circular and prices to

SQUARE DANCE WHOLESALE CO.
Summerland 2, California

Dear Editor:

... I enjoyed the letters from Callers' Wives stating how they feel and act in that capacity. How about the caller's husband? Harry is invaluable on the dance floor; also looks after all the music equipment...

Kathleen M. Sehl

Kitchener, Ont., Canada

(We also have a couple of instances of outstanding 15- and 16-year olds in the business. I can just see an article titled: "I am the mother of a teen-age square dance caller."—Ed.)

Dear Editor:

... May I ask you to check your August issue of S.I.O., page 33, "Hurricane," as called by Lee Helsel? We always use the full name of the dance which is "Hurricane Harangue." This has been very popular ... When I wrote the dance I gave it a two name title.

Gordon Blaum

Miami, Fla.

(Our thanks to reader Blaum for this and other fine calls and for setting the record straight—Ed.)

Dear Editor:

... The Canadians who attended the summer session of Sets in Order Institute at Asilomar all agree it was a great camp. Staff, dancing, music and meals. The greatest feature, however, was the warm friendliness shown to the Canadian group by all our American friends from the many states represented ... We hope if these people ... visit Vancouver Island we can be as gracious hosts as you are.

Len and Do Clarke

Victoria, B.C., Canada

(The more we work with square dancers from any country the more we feel we're just part of a big happy family. You Canadians are right there, up on top when it comes to friendliness—Ed.)

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See the Moderately Priced

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Dear Editor:

In the July issue you have the article on, "The Use of Mixers in Today's Square Dancing." I along with many, many friends do not agree with you. Mixing dancers all evening is very discouraging especially with beginners. I believe if a couple comes to a dance they should have the right to dance together if they so desire. Most groups mix on their own... Some couples may only be able to go out once in awhile and I know they do not like to dance with every other man. I know of a number of

young folks who have quit going dancing altogether because of mixers... PLEASE bury the mixers. I love my dancing and don't want to give it up.

Beverly Kaye
Minneapolis, Minn.

(Better check the article again, Beverly. We feel that the ideal situation is the square dance group that mixes well by itself. Lacking that, however, and especially in the early, learning phases of square dancing, wisely used mixers have done a great deal of good in instilling a spirit of square dancing friendliness—Ed.)

(More letters next page)

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(More letters)

Dear Editor:

I want to thank you for helping us make our 2nd Oregon State Square Dance Convention-Festival a huge success. I'm sure that everyone enjoyed themselves and made many new friends. We had some 3,000 in attendance and our acre floor was not too large . . .

Leigh "Buddy" Randall
Eugene, Ore.

Dear Editor:

Why, oh why do you print rounds that records are not available? For instance — Capitol 45-16229 (Man with Mandolino). We have to go 50 miles or pay postage to get these if we CAN get them . . . Why can't these be checked with the record companies before publishing? Always enjoy the magazine but as I have been teaching rounds, I try to teach only the ones in S.I.O. and this is my pet peeve.

Mrs. H. W. Anderson
Marshalltown, Iowa

(Just one more reason why we hope that one day all round dances will be available on Square Dance record labels. Many times we'll print a round dance where the accompaniment is on an

other than square dance label. That particular record may be in plentiful supply at some dealer local to us here at Sets in Order. It's virtually impossible to know whether or not it's available in record stores all over the country. It's a different matter with rounds on the special labels where the complete line is available at all popular square dance record stores—Ed.)

Dear Editor:

The magazine is still the "greatest." As a Canadian could suggest and would appreciate a little more Canadian news . . .

Tom Evans

Port Alberni, B.C., Canada

(Starting with this issue we're grouping all general square dance news from Canada — and other places as well — right along with the State-side stuff on the "Outside Ring" pages—Ed.)

Dear Editor:

. . . Our club, of which I am proud to be Secretary, is planning to sponsor a beginner's class and have found several of your articles on teaching beginners. We plan to use them as a guide to the teaching procedure and feel sure they will be excellent.

Evelyn Hurst
Helena, Ark.

(Our aim is to have more articles of this type in the near future—Ed.)

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November 9th to November 16thJOHNNY SCHULTZ
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November 16th to November 23rdED BERRYMAN
San Diego, California
November 23rd to November 30thFRED BAILEY
Las Vegas, Nevada
November 30th to December 7th GUEST CALLER WEEK

December 7th to December 14thPANCHO BAIRD
Santa Fe, New Mexico
December 14th to December 21stMORRIS SEVADA
Parker, Arizona
December 28th to January 4thBUZZ BROWN
San Diego, California



Ronnie



Ed



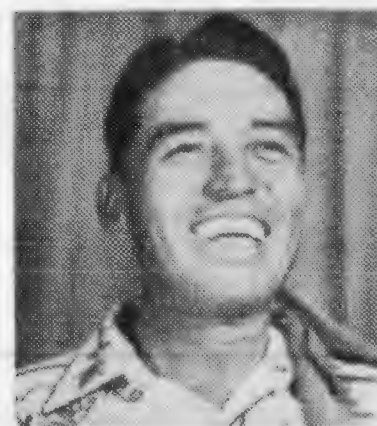
Johnny



Fred



Pancho



Morris



Buzz

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(Letters, Continued)

Dear Editor:

... Thank you so very much for the nice postscript you added to my comments on the caller's wife's contribution to her husband's success. (August 1958 S.I.O.) Paul has been out of town most of this year and I had no idea that he had written you. I received my S.I.O. the day of my 29th anniversary and was celebrating it all alone. It was such a nice surprise to read his tribute. It was the nicest anniversary present I had ever received.

Thanks again for letting us gals sound off ...
Mrs. Paul Pate, Atlanta, Ga.

Dear Editor:

I liked the part "with no age limit" in the little piece, "First for New Orleans" on page 36 in August Sets in Order. I have a teen-age son who was forced to become my partner during a family crisis and is now crazy about square dancing but feels so blue when he goes with us somewhere where they have an age limit to dancers.

Dancing is for everyone who loves it ...
Rosemary S. Williams, Oceano, Calif.

THOUGHTS ON ROUNDS

By Joe Turner, Bethesda, Md.

We feel that square dance rounds should be selected with real care and judgment, that the caller should competently dance the rounds that he presents to his clubs and should prepare the instruction with even more thoroughness than he gives to his new square dance material. This is mandatory if he is to reap the full benefits inherent in round dance activity.

If he feels inadequate in the field he should seek the help of a seasoned round dancer who has had experience in material selection and

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instruction. We also believe that instructors could avoid introducing too much new material — in both square dance rounds and more difficult rounds.

ACTIVITIES IN COLUMBUS

Columbus, Ohio, a city that *looooves* football, has found another love. Modern square dancing is carrying the ball this fall and with the co-operation of the Columbus Recreation Dept., the Central Ohio Dance Council and clubs are hoping to score many times.

The summer passed with the convention sur-

vivors continuing dancing to name callers such as Joe Roehling, Johnny Bias, Harold Mainor, Lee Sturgis. Columbus' own Jack Jackson called intermediate and high level dances on alternate Wednesday nights.

The big kick-off for the winter season came in September and there is dancing every Friday and Saturday night with such callers as Ed Gilmore, Johnny Davis, Johnny Bias, Jerry Helt, Bill Burnside, Gus Heisman. Keeping in mind the need for reserves at all times, the Council is sponsoring beginning classes the first four nights in the week.

MAC GREGOR RECORDS

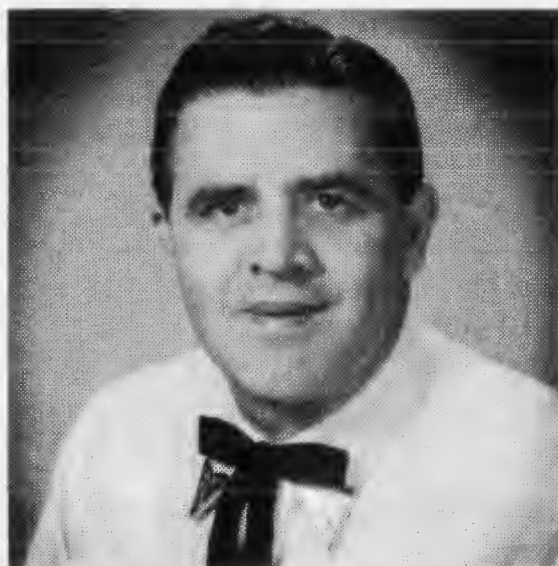
FOUR NEW SINGING CALLS

Fenton "Jonesy" Jones calling

#821-A "CASEY JONES"

#821-B "SWEETEST GAL IN TOWN" (no call)

#822—Same as #821 with calls by Jonesy



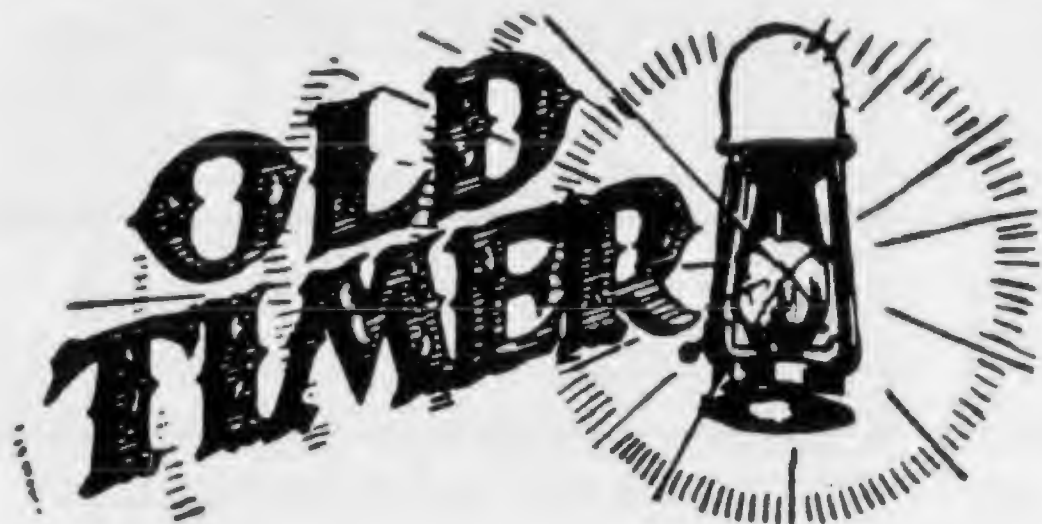
With calls by Bob Van Antwerp

#823-A "TRUE BLUE"

#823-B "WAIKIKI" (Without call)

#824—Same as #823, calls by Van Antwerp

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When you are roaming around the country and hit a strange town, don't just twiddle your thumbs and wonder where you can get square dance records or clothing or magazines or information. Be sure you have tucked your latest copy of Sets in Order in the car then refer to the Dealer and Clothing page listings therein. Many times the square dance shops are run by callers or leaders who can not only furnish you with good conversation and your square dance needs but can direct you to a

corking dance that very night. Here is a way to get real benefit from your Sets in Order advertisers.

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Open. Nov. 2—Square Dance Institute — Lost Lake Resort, near Blythe, Calif. Bob Graham and Staff of Callers and teachers. Write Bob Graham, 1310 W. Cinnabar, Phoenix, Ariz.
Nov. 25-30 — Hacienda Holiday — New Port Richey, Fla. Don & Marie Armstrong; Manning & Nita Smith. Write Don Armstrong, Rt. 1, Box 643, New Port Richey, Fla.



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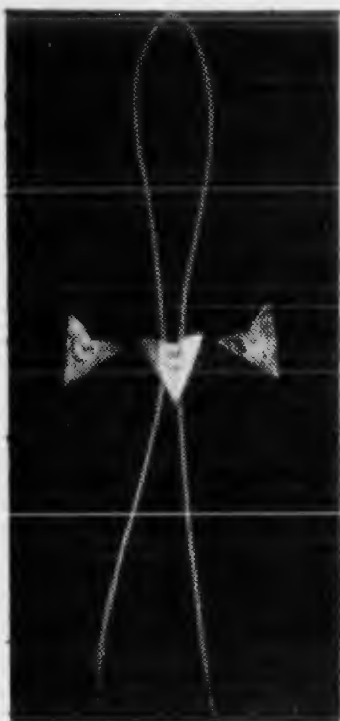
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This Round Dancing sure is lovey-dovey stuff. Geewhiz. Just look at the names of some of the ones that are popular now. On the more or less pessimistic side, "You Can't Get Lovin'." However, striking a more hopeful note, there's, "Love Me" and, "Lover's Two-Step." "Old Fashioned Love" might date you and as for, "One Kiss," well . . . There's "Waltz Caress" and "Lingering Lovers." Yes, Round Dancing is really lovey-dovey stuff!

EAASDC ROUNDUP PROGRAM

The European Association of American

Square Dance Clubs started their Fall Round-up at Chiemsee in the Bavarian section of Germany on Friday, August 29, with a Pre-Round-Up Leaders' Session. This was followed by a Callers' Clinic and Square and Round Workshops, presided over by the Manning Smiths of Texas. Saturday saw work with "advanced" round dances, "basic" rounds and squares, a Big Dance at night and an After Dance, all with the Smiths again at the helm. EEASDC elections were held on Sunday plus more dancing.

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Why don't you give this a try?

COMPREHENSIVE RECORD CATALOG

Corsair-Continental Corporation, the national leading distributor of square and round dance recordings, announces that they have just completed a catalog for the thirteen outstanding record companies which they represent. This handy and compact catalog, which gives the latest word to date on square and round releases, may be had by dropping in at your favorite square dance shop or writing directly to Corsair-Continental, 5528 N. Rosemead, Temple City, Calif.

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And if you want to learn how to prompt contras yourself, here is a perfect example of how to do it.

We believe in contras. We know they are coming back as a strong part of the American Square Dance program. This is a stunning and wonderfully useful recording and we present it with pride and a sense of accomplishment.

The pattern, "BROKEN SIXPENCE," is DON's own arrangement of figures familiar to all square dancers. The music is played by Fred Bergin's square dance orchestra and is already **available as an instrumental** on our record #157. (We would like to express our appreciation to Doc Alumbaugh of the Windsor Record Co., for so graciously agreeing to DON's making this record with us.)

BROKEN SIXPENCE is backed by a breathtakingly lovely waltz by Carlotta Hegemann — STARRY NIGHT, danced to that beautiful tune from "Moulin Rouge," "Where Is Your Heart?", a "Round Dancer's Round" and Carlotta at her very best.

- { #209-45 — BROKEN SIXPENCE — Contra, called by DON ARMSTRONG
 - { #210-45 — STARRY NIGHT — Waltz, by CARLOTTA HEGEMANN
-

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(Lovers' Waltz will continue to be available on Record #X-82 at 78 rpm)

- { #207-45 — HONEYMOON — Waltz, by JERRY and CHARLIE TUFFIELD
 - { #208-45 — LOVERS' WALTZ — Waltz, by JERRY and CHARLIE TUFFIELD
-

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GEMS FROM THE OTHER PUBLICATIONS

("Fergie" in Star All Eight, Detroit, Mich., May, 1958)

"A Good Square Dancer is a Better Citizen in any Land."

("Zeke" in Prairie Squares, Bismarck, N.D., May, 1958)

"...Did you ever watch a large square dance festival from the balcony? It is the most beautiful sight that you or anyone else has ever seen. Those gorgeous costumes, the smooth flowing movements of the dancers, and the ever changing patterns of the square dance sets. Like huge flowers, the sets open and close, then move into rings, circles, stars, lines and many geometric patterns, all to the rhythm of the hoedown tunes and the patter of a caller.

"The caller, like a magician has at his command the ability to form the many designs on the floor with all the colors of the rainbow by using patter and directional singing calls. And who are the actors and participants who produce this great spectacle? It's you, your neighbors, your friends and the good people from the country side. They are all there on the floor dancing together and having the time of their lives. There is the doctor dancing with the farmer's wife, and the city mayor has for his partner the little waitress from the corner drug store. Truly a good example of pure democracy, all classes taking part in this great American pastime..."

("Something for the Caller," Northern Junket, Keene, N.H., July, 1958)

"...Never call with a dead-pan face. The crowd will immediately react likewise... Remember, the crowd is a mirror and they will reflect your calling. Enjoy it, and so will they."

NEED PUBLICITY?

One thing that most square dancers agree upon is the fact that square dancing, to succeed and to continue, must have some publicity in a given area. This can be gained in a number of ways and starts first with the local newspaper. If possible, have a talk with your editor. Tell him you'd like to announce your dance or class. Have a piece of prepared copy with you to leave with him right then. If it doesn't work at first, write him a note, thank him for his time and send another notice of

your dance or class. Local food markets often have a bulletin board for such announcements, with or without a very small charge.

Supposing that the editor does print your item, or a picture, or anything about square dancing. Bart Haigh of Kew Gardens, N.Y., who has had considerable experience in gaining publicity for square dancing and for himself as a caller, suggests, "Send a thank-you letter for any picture or article on square dancing, even tho' it has nothing directly to do with you. If you don't know whom to send it to, try addressing, 'City Desk.' Take a 'man-on-the-street' attitude towards the particular item involved."

Veering off at a tangent, but still in the vein of gaining publicity, this time for an individual, Haigh has adopted a slogan, "The Caller with a Smile in His Voice." He says, "Paint a *dignified* sign on your car and use a slogan. Slogans stick in this day and age."

People ask Haigh about the blurbs on his car and if they do any good. "Listen," he replies, "a syndicated columnist for seven New York City Metropolitan weeklies saw that sign day after day on my car. After a month, she came and talked to me and did an article with pictures about my square dance work."

"Once, in heavy New York City traffic, while I was waiting at a red light, a big burly truck driver got out, asked for a card and said his organization ran social dances and thought it would be fun to have a square dance for a change. They did. It was."

Promotion, publicity, advertising, whatever term is used, as long as it is kept in good taste, is crisp and informative, cannot help but acquaint that vast benighted segment of our population which, more's the pity, does not already know about the joys of square dancing, that there is such activity. *Some* of the people are bound to be interested and so to get a lot more fun out of life.

SUMMER STATISTICS

Kathy Connaughton of Anaheim, California, became the bride of effervescent Jerry Helt of Cincinnati, Ohio, on June 7, in Cincinnati. The wedding was followed by a reception at the Sinton Hotel.

Bob and Babs Ruff became the parents of a fifth child, Jeffrey Allen, on August 9 in Whittier, Calif. Our congratulations to all concerned.

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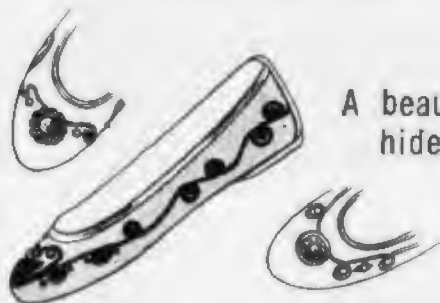
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In your own clubs, in the beginning classes, at your big Round-ups are hundreds of square dancers who have not yet been introduced to Sets in Order. By showing others your copies and telling them of the many wonderful and helpful features in each issue, you'll be able to get quite a few to subscribe. For every subscription you get a point. For as few as three points you can receive a valuable prize. Some of the premiums would cost hundreds of dollars if you were to pay for them.

Just think — If you throw a "Coffee Pot" Dance and each member couple takes one new subscription or renewal to Sets in Order, chances are you'll have more than enough points to get your 50 Cup Coffee Maker — worth over \$40.00 — absolutely free.

There are many prizes — badges, microphones, gifts, clothing, trips, and surprise items — that you may earn. They're all listed and illustrated in the new Premium Plan Packet that explains just how many points each premium is worth. Send for your Premium Plan Packet today. Use the handy postpaid envelope in this issue and you will receive full information and registration card.

Remember . . . Subscription rates go up October 31st, so get your subscriptions in at the old rate of \$2.50 before that time!

INDIAN MIXER

By Dena M. Fresh, Wichita, Kansas

Record: "Indian Love Call," Imperial #X-5518

Position: Semi-closed, facing LOD. Directions for M, W opposite.

Intro: Wait 2 beats only!

Measures

1-2 Walk, 2, Turn, Point; Walk, 2, Turn, Point;

In semi-closed pos, walk fwd in LOD on L, R, turn on L twd partner, point R in RLOD; repeat in RLOD starting on R (W's L).

3-4 Toe, Heel, Toe, Heel; Toe, Heel, Toe, Heel;

Release hand hold and turn away from partner (M to L, W to R) once around in a small circle "Indian style" — step on L toe, lower L heel, step on R toe, lower R heel (W opposite); repeat.

5-8 Repeat Meas. 1-4. End facing M's back to COH and M's L and W's R hands joined.

9-10 Side, Back, Side, Swing; Twirl (W), 2, 3, Touch;

Step to side in LOD on L, step behind on R, step to side on L, swing R across; as M repeat the steps to R in RLOD and touch L to R, the W does a L-face twirl in 3 steps L, R, L under the still joined hands, touch R to L.

11-12 Do-Sa-Do Around, 2, 3, 4; Move on, 2, 3, 4;

Release hand hold and fold arms akimbo and high, like an "Indian Chief" and take 4 steps L, R, L, R (W opposite) around partner passing R shoulders; with 4 more steps R, L, R, L the M move back in RLOD (W move fwd in LOD) to a new partner.

13-16 Repeat Meas. 9-12 with this partner and move up again to another new partner to assume semi-closed pos to repeat the dance.
Repeat 3 more times.

Ending: Walk, 2, Turn, Point; Walk, 2, Turn, Point; Toe, Heel, Toe, Heel; Toe, Heel, Stomp, "War-Whoop!";

Same as Meas. 1-4 above, except omit last toe heel and end facing partner, stomp R (W L) and both place hand to mouth in one big war-whoop!

EDITOR'S NOTE:

Of interest to all followers of Chuck Jones' Note Book (pages 10-12) is the special showing over NBC of Bell Telephone's "Gateway To The Mind" which was written and directed by Chuck. The date is Thursday, October 23rd. Check your paper for local time and channel.



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